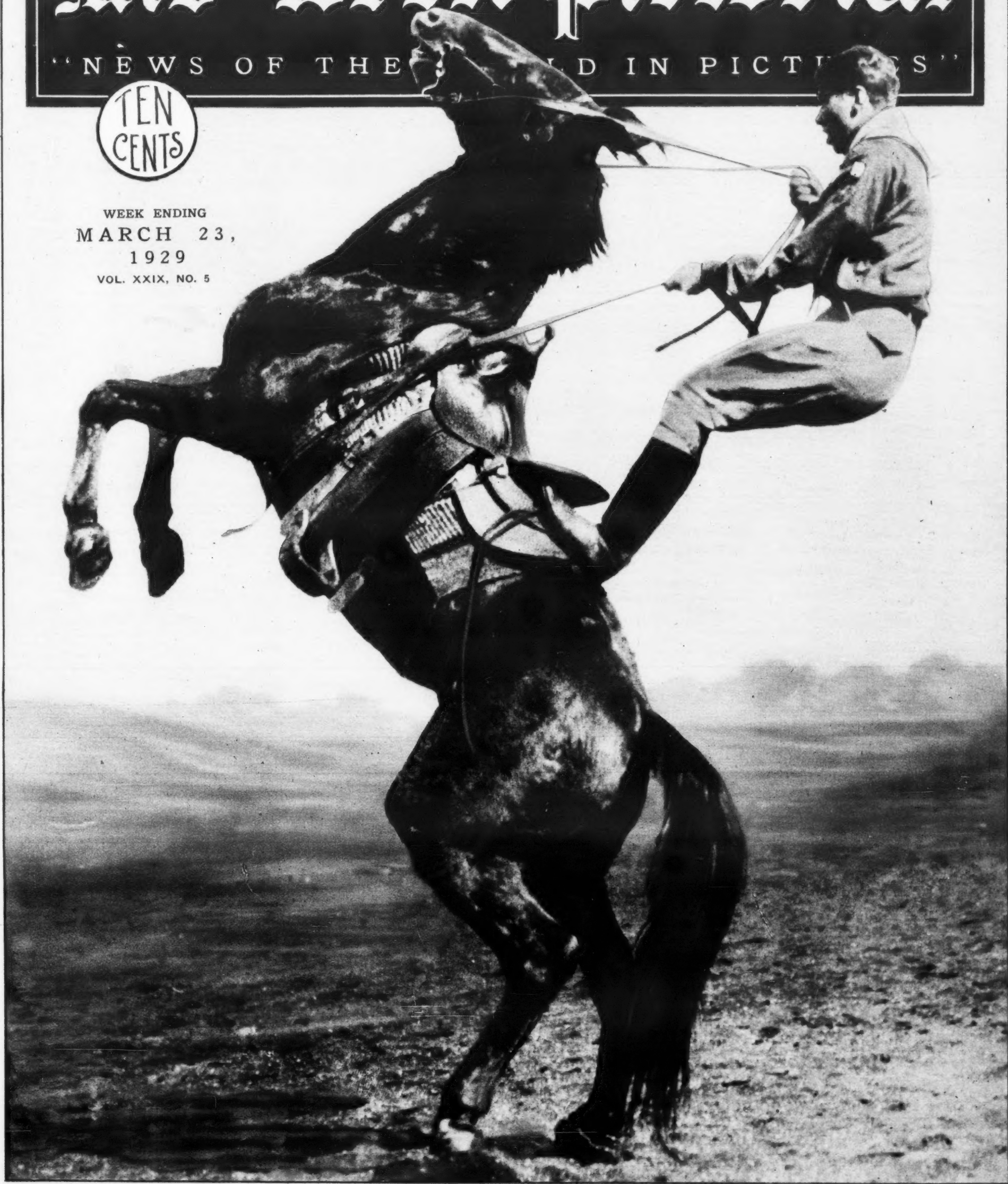


Mid-Week Pictorial

NEWS OF THE WORLD IN PICTURES

TEN
CENTS

WEEK ENDING
MARCH 23,
1929
VOL. XXIX, NO. 5



BOY SCOUT ROUGH RIDER

The Horse Is Bucking and Raring-Up on His Hind Legs—but Newton House, 17 Years Old, of Holly, Col., Rides the Spirited Animal in the Manner of a Trained Cavalryman for Boy Scout Troop No. 1. Los Angeles, Cal.

Safeguarding New York's Babies



THE RIGHT AND THE WRONG WAY OF SELLING MILK.

One of the Exhibits at the Parents' Exhibition at Grand Central Palace. Cleanliness and Sanitation Are Essential in Handling the Staple Diet of Infancy.

THE HEALTH of New York babies is the subject of careful investigation, scientific treatment and constant vigilance all the year round; and it received concentrated attention at the Health Clinic of the Parents' Exhibition recently held at Grand Central Palace.

Little patients from the pre-school clinics of the metropolis were sent to the exposition headquarters for consultations and demonstrations. Proper diets, with minute instructions as to quantities, were shown; setting-up exercises (for babies also may have their daily dozen), instruction in the care of the teeth—all the things that are so important for infant welfare were displayed for the benefit of fathers and mothers who want to do the right thing for their children in the right way.

Some scenes at the Health Clinic are reproduced on this page; also the very latest method of baby identification, which has been tried successfully at the Flower Hospital, New York, for the past two years. Each baby born at the hospital is recorded by means of an impression of its footprint, which is placed next to its mother's thumb print record. Thus there is no chance of a mix-up of babies, such as has sometimes, though very rarely, occurred at maternity hospitals.



(Times Wide World Photo.)

AT THE PARENTS' EXHIBITION.
Physical Inspection Conducted by the Children's Welfare Federation. The Little Girl Is Mary Russell.



(Associated Press Photo.)

THE FOOTPRINTS OF BABYHOOD.
They Are Recorded as a Sure Means of Identification at the Flower Hospital, New York. This Is Baby No. 1,565, Recorded During the Past Two Years.



A NEW WAY TO PLAY MARBLES.
Picking Them Up With the Toes Develops the Foot Muscles, as Was Demonstrated at the Parents' Exhibition.



(Times Wide World Photo.)

EXCELSIOR!
Junior Murphy Picks Up a Marble With His Toes—Just Like That!

EVERYONE MUST FACE THESE FACTS FRANKLY: The world today admires and rewards only the educated and cultured men and women. It rejects and ridicules the Babbitts, Lowbrows and Dumbells. So he or she who wants to enjoy power and leadership, social standing and financial success, must immediately acquire all-round and up-to-date knowledge and culture. Fortunately, such training and education are now easily available to every ambitious man or woman.

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PERSONALITIES IN THE NEWS OF THE WEEK



(Times Wide World Photos.)

LIKE FATHER, LIKE SON,
Illustrated by Young Gar Wood Jr., Son of the Famous Speedboat King, Who Seeks Still Speedier Action With His Model Airplane Which Won a Prize at Miami, Fla.



(Associated Press Photo.)

A DARE DEVIL DRIVER.
Major H. O. D. Segrave, British Sportsman, Who Broke the World's Automobile Speed Record When He Traveled at the Rate of 231 Miles an Hour at Daytona Beach, Florida.



(Associated Press Photo.)

CHALLENGER FOR SPEED RECORD.
J. M. White (Left), Owner and Builder of the Triplex Auto, With Lee Bible, Driver, Ready to Race for Record Against the English Invader, Major Segrave.



(Associated Press Photo.)

BACK FROM OUR ISLAND OUTPOST.

Former United States Senator James W. Wadsworth and Mrs. Wadsworth Returning From Hawaiian Islands.

(Associated Press Photo.)

A FAIR SPONSOR.
Miss Mary Fechet With Captain Eaker, Whose Airplane She Christened at Brownsville, Texas, Prior to the Dawn-to-Dusk Flight to Mexico City.

Prince of Wales May Be Regent of British Realm

GREAT INTEREST HAS been aroused by the statement from Parliamentary sources in London that the question is being considered of introducing a bill to make the Prince of Wales Regent of the realm.

Although King George has been making progress toward recovery from his prolonged illness he is not expected to be in condition to dissolve Parliament before the general elections scheduled for May.

When the Council for State was nominated last December to administer the affairs of the realm it was not granted power to dissolve Parliament. That power resides in the King and may be exercised by the Regent appointed in his place.

Additional urgency is given to the choice of a Regent also from the fact that the elections may be so close that the new Premier will have to be chosen by him. In the event of any party

gaining an overwhelming victory it would follow as a matter of course that the choice by that party for Premier would

be sanctioned by the King or his representative. If the election, however, should be close the choice might have to be determined on the King's or Regent's own personal judgment, as in a previous case when Ramsay MacDonald was appointed, although strong pressure was brought to bear in favor of a Conservative Premier.

Edward Albert, Prince of Wales, Duke of Cornwall, Duke of Rothesay, is 34 years old. He has great personal popularity in the United Kingdom.

It was said to be considered unwise to risk retarding the recovery of the King by calling for his personal consideration of matters which will necessarily arise involving interviews with officials. In every such case there are intricate questions to be considered that

would tax his strength too sorely. That the Prince of Wales will be equal to the emergency is generally conceded.



THE PRINCE OF WALES.

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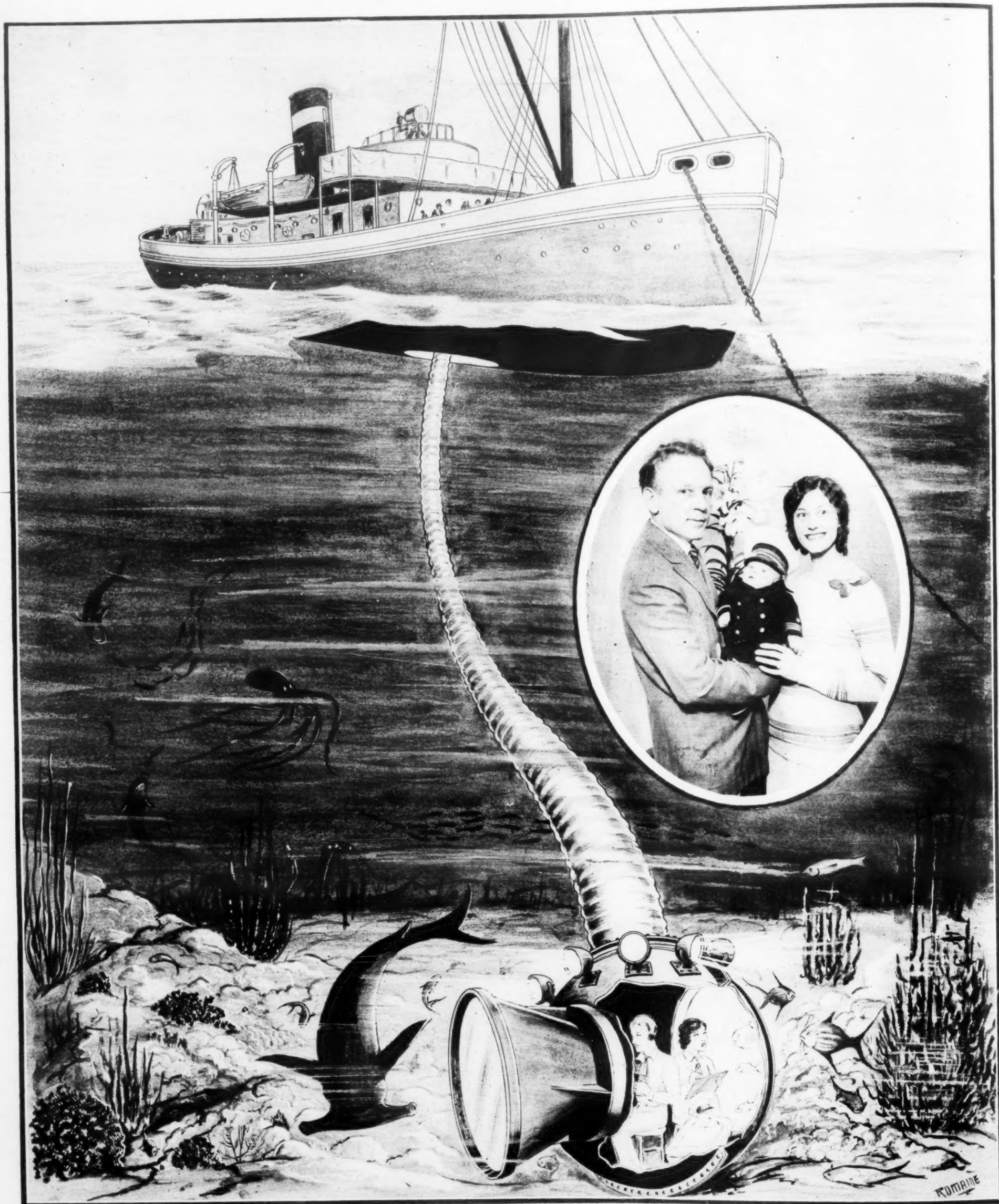


(Fox News—Wide World.)

DURING THE FIGHTING between Federals and rebels before Juarez was captured General Van Zorn Moseley, in command of United States forces, mobilized field artillery and infantry and informed both sides that "serious consequences" would ensue if any bullets of the warring factions reached El Paso.

This photograph shows General Moseley reiterating his warning to General Flores, commander of the rebel forces, after the battle. An interesting study of expression is offered by the faces of the two commanders.

Literally: "The Cradle of the Deep"



"SEE THE FISHES, BABY!" To Most Children Such a Dimple-Provoking Command Applies to Fish in a Bowl or a Pond. But It Will Be Different in the Case of "Captain" Sylvia Williamson, the Eight-Weeks-Old Daughter of J. E. Williamson, the Undersea Photographer, and His Wife. (Shown in Oval.) They Will Take Baby Sylvia With Them in the Undersea Device Shown in the Wash Drawing by Artist William J. Romaine. The Device Can Go Safely to a Depth of 200 Feet and Consequently Baby Sylvia Will Be Enjoying the Experience of the World's First Infant to Pay a Visit to the Fishes at Their Home as Their Parents Take Moving Pictures of Deep-Water Life in the Waters Off Nassau.

Federal Forces Advancing Against Torreon



(Times Wide World Photos.)

IN THE TROUBLED REPUBLIC TO THE SOUTH.
Midday Halt for Rest of a Company of the Mexican Army.

By an Army Officer

AS THIS EDITION of MID-WEEK PICTORIAL went to press what probably will prove to be the decisive battle of the first phase of the Mexican revolution was about to take place at Torreon.

Juarez, just across the border, is in rebel hands, having been captured last week. Possession of Juarez gives the rebel forces a base on the northern end of the line of communication to the Mexican capital.

Torreon is an important railroad centre and a strategic point, vital alike to both offense and defense in the campaign against and to defend Mexico City which is being waged respectively by the rebel and Federal forces.

Former President Plutarco Elias Calles is heading the Federal forces which are

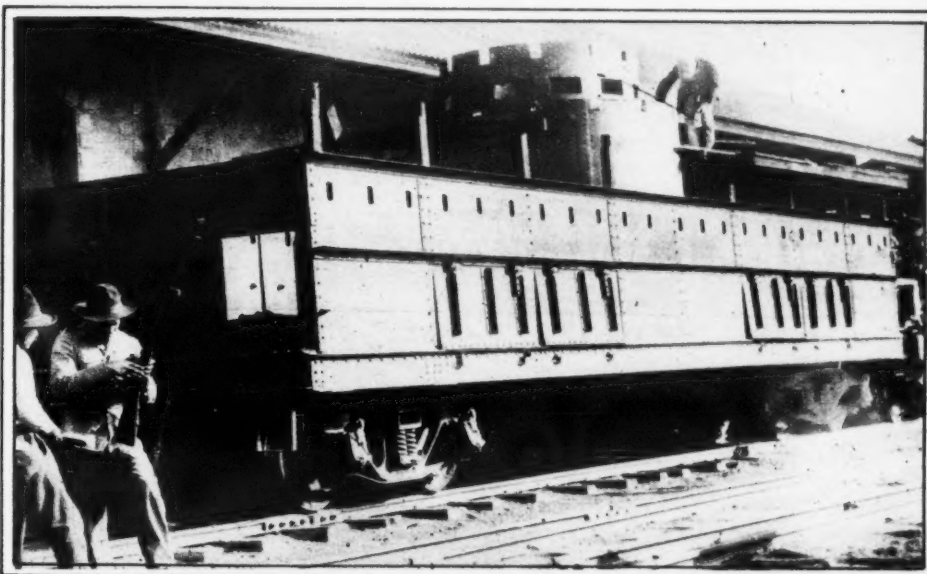
advancing on Torreon. His forces are reported to be far in excess of those of the rebel army and should this report be correct Torreon probably will fall. This may mean the end of the revolution.

One of the features of the present warfare is the contemplated use of airplanes as a method of attack by the Federal forces.

Calles is reported to be assembling an air fleet for the attack on Torreon and airplanes and bombs are being rushed to the Mexican Federal Government from the United States, which is supporting the established government of Mexico.

As pointed out in MID-WEEK PICTORIAL last week, the rebel forces at Vera Cruz have paid the penalty always exacted when two forces are divided without communication—defeat in detail.

A Federal column without much difficulty last week recaptured Vera Cruz.



(Associated Press Photo.)

MEXICAN ARMORED CAR,
With Mounted Machine Guns, Used on Passenger and Troop Trains
During the Present Uprising.



(John Adams Davis.)

CORSAIR FIGHTING AND RECONNOISSANCE AIRPLANES
Being Assembled at the Chance-Vought Corporation Plant, Long Island
City, N. Y., on a Rush Order From the Mexican Government.



(Associated Press Photo.)

MOVING TO BATTLE.
Squadron of Mexican Federal Cavalry Marching to the Defense of Tor-
reon Against the Revolutionists.

OUR MEXICAN BORDER—A WAR GRAND STAND

By H. M. Boyd

EACH SECTION of our nation—like man—seems "born to trouble" of one sort or another.

The North and East, for example, suffer from snow and ice. The West has grasshoppers and its droughts. The greater part of the Solid South has the Mississippi River to contend with and keep it awake of nights.

But for simon pure cussedness, for real excitement and vigorous worry, life on the Mexican border in time of revolution in Mexico has everything else in the United States beaten by a comfortable distance.

It has been a long time since guns sounded below the border line. Many inhabitants of the border cities and towns have forgotten the sound of bullets and the roar of cannon and machine guns in their back yards, so to speak.

But there is a new revolution on in Mexico and the border is aflame once more. From the American line, from Lower California to Brownsville, there is war and rumors of war.

THE MEN of the border, for some strange reason, are for the most part strong sturdy chaps with a flair for excitement. They look upon the revolution with more interest than nervousness, but the border women in the sections where the fighting is closest do not sleep so well of nights.

How can they with the memories of the Villa raid at Columbus and other incidents of 1915-1916 so close to memory?

It isn't nice to have bullets fired through one's dwelling in the middle of the night. It doesn't tend to quiet one's nerves to have shells from cannon breaking in plain view just across a somewhat narrow river. Nor does it serve one's conception of a household to have United States troops and hard-boiled border patrolmen galloping by with guns ready.

Yet in El Paso, in Eagle Pass, at Laredo and at Brownsville just such a situation prevails.

However, forewarned by past experiences the United States Army has already effected a partial mobilization at points along the border where real trouble threatens, and the effectiveness of this has been demonstrated at El Paso when the defeated Federals from Juarez were peaceably interned after their defeat by the rebels.

THIS SURRENDER and internment came about when Brig. Gen. Van Horn Moseley, commander of the United States troops at Fort Bliss, ordered that the fighting between the two Mexican factions come to an end after a child had been killed in El Paso and several other persons wounded by stray bullets.

As General Moseley was in a position to enforce his demands through his assemblage of artillery, machine gunners and infantrymen in conspicuous positions, his demand was complied with and the fighting stopped.

However, war along the border is in a way much like a flood along the Mississippi. No one can tell where the next outbreak will occur, and as a consequence the entire border line is again suffering from the agitation it underwent in that bloody period in Mexico in which Madero, Carranza, De La Huerta and Pancho Villa all held the boards of international interest in quick and bloody succession.

There is one fortunate circumstance in the present revolution, however, and that is that the full force and support of this nation from a political standpoint has been given to the party in power.

An embargo has been declared on arms and ammunition to the rebels in contradistinction to our policy in the bloody era of Mexico when we sold arms and ammunition to either or both sides on several occasions when we seemed to be trying to formulate a national policy in respect to our Southern neighbor.

Just how decisive this support of the present government in power by this country is likely to be is indicated by the fact that such support from President Wilson served to crush De La Huerta who was backed by a tremendous faction of the Mexican public and by practically all the army.

BUT THESE matters are politics. What concerns us just now is life under the sword, existence under the threat of a bullet or a shell from a cannon which is likely to come across the river at any time.

In order to fit the terrain into this picture one must imagine the narrow muddy river—the Rio Grande

end of a street and here is another. Between them are the conventional posts which mark the boundary line of the two countries.

ONE OF the privileges which a border citizen gets in time of trouble in Mexico is that he can go "right down the street" and become part of a war. The only thing which checks him is that upon such occasions the bridges are likely to be blocked by citizens of Mexico who have determined to go to the other end of the street and get away from the war.

During an active outbreak of fighting the families on the border seek cover with the same facility and ease which marked the French entrance into dugouts or abris during the World War.

However, it takes considerable shelling to drive a border family to cover. For the most part they gather out in the street and watch the fighting from automobiles or roof tops.

However, these open air views of the "war zone" take place during only comparatively small battles. When the bullets are zipping all over the place and shells are breaking at the other end of the street, the borderite and his wife and family take cover until the storm of battle—like any other storm—has blown over and the hurricane of death has died away.

ANOTHER FEATURE of the war spectacle as seen from the border grand stand is the attitude of the United States soldiers on duty.

These, although maintaining perfect neutrality, cannot help but feel that they have a professional interest in the war just across the line or just down the street.

For example, a detachment of the Tenth United States Cavalry after a forced march reached Bisbee, just across the border from Naco. The Tenth is composed of colored troops and is one of the crack cavalry regiments of the army.

It was a troop of the Tenth under Boyd and Adair which was almost wiped out during the fighting in Mexico which preceded the World War. Consequently the Tenth has a somewhat lively interest in proceedings to the south.

The Federal commander at Naco, expecting to be attacked by a rebel column, turned out his command and grew ready for battle.

The soldiers of the Tenth and their comrades of the Twenty-fifth, also colored, according to newspaper correspondents at the scene lined the wire fence which separates the border.

For hours on hours the spectators waited for the battle to start, old timers in the outfit recalling that splendid day of the past when a regular army sergeant, standing on a fence, told Pancho Villa how to win one of his first battles.

However, although the Federals were in battle formation and the bugles were blowing and ammunition belts were issued and ready, there was no sign of the rebel advance.

Late afternoon came and then the dusk which fore-shadowed evening.

With this came an announcement. "The rebel forces have retreated—there will be no fight."

"Humph!" growled an old Corporal of the Tenth. "They march us hyar all day an' all night to see a scrap and there ain't goin' ter be no scrap! It's a fade-away war!"

Latest indications from reports of correspondents at the scene are that Mexico's latest revolution is just that. Unless the rebels succeed at Torreon the chances are that this revolution, like others which have preceded it, will fade away into the history of Mexico and peace will come to the border land once more.



**WHERE
UNCLE SAM
KEEPS
WATCH.**

United States
Border Cavalry
Post at
Marfa, Texas.

**RIGHT—
BOOTS AND
SADDLES.**
Federal Mexican
Cavalry En
Route to De-
fend Coahuila.



(Associ-
ated
Press
Photo.)

—which marks the greater part of the border. In time of flood the Rio Grande is quite a comfortable stream, but at other times it dribbles away until it is almost a brownish, muddy trickle.

A bullet will cross it anywhere at any time, however.

For the most part the terrain along the border is flat level country. In the Brownsville district this consists of good black mud of the consistency of gumbo in time of rain, but further along the border the country becomes sandy—gleaming sand that gathers up the rays of the sun.

Down to the very river edge, to the very Borderline, the Cafeteria Belt continues to mark the presence of Americana. Moving picture shows, chain drug stores, billiard and pool parlors, all go to show the influence of the United States. However, by way of retaliation against this effete garishness some Mexican postcard shops have put up signs which read: "Write Your Postal Cards Here While Still Sober."

In most places along the border there are bridges which lead over the river into Mexico. Here is one

IN THE REALM OF ART

News and Personalities of the Week in New York Studios



FETE NAUTIQUE.
By Hubert Robert.
Shown at the Wildenstein Galleries.



(Photos Courtesy Wildenstein & Co.)

MADAME LA COMTESSE D'ARINCOURT.
By A. Roslin. Exhibited for the Benefit of the American School of Fine Arts of New York University in Paris.



PORTRAIT OF A LADY.
By Watteau. One of the Collection at the Wildenstein Galleries.

ON THIS PAGE are reproduced three of the pictures which are being shown throughout this month at the Wildenstein Galleries in a special exhibition for the benefit of the American School of Fine Arts of New York University in Paris. The collection is rich in beauty and in historic interest and has attracted many spectators.

Another exhibition which will last until the end of March consists of paintings by Spencer Nichols, A. N. A. It is being held at the Grand Central Art Galleries and began with a private view on the afternoon of the 19th.

The fourth annual "Fifty Prints of the Year" exhibition at the Art Centre was remarkable for the variety of subject and treatment displayed in the items which made up a fascinating whole. A few of the most striking of the prints were Charles Locke's "Paris Street," Ernest Fiene's "River Boat at Rondout," Wharton Asherick's "Harvesting," Fiske Boyd's "Florence," Howard Cook's "Canyons" and J. J. Lankes's "In Virginia." But really any selection for special mention seems almost unfair to the rest. A good many people had been looking forward eagerly to this exhibition and it is safe to say that they were not disappointed.

Water-colors and drawings by French artists of the nineteenth and twentieth centuries are on view at the De Hauke Galleries. Corot, Isabey, Daumier, Delacroix, Leger, Gromaire, Jean Hugo, Manet, Degas and many others are represented—not to forget, by any means, Cezanne and

two water-colors by Rodin, the immortal sculptor. Also Gauguin, Van Gogh and Bonnard—but one cannot print a catalogue in the restricted space at one's disposal. Suffice it to say that this collection will provide rare pleasure for the lover of art.

Dürer and some of his predecessors are represented in a series of engravings, partly from a private collection and partly from the gallery's own collection, which are being shown at Kennedy's.

The 104th annual exhibition of the National Academy of Design was opened on March 20 and will be continued through April 7. William S. Robinson's painting "Borderland," it was announced, won the first Altman prize of \$1,000 for a landscape painted by an American-born citizen. Other awards are to W. Granville-Smith (second Altman prize, \$500, for "The Mill Pond"); Ethel Thayer (first Hallgarten prize, \$300); Arthur Hill Gilbert (second Hallgarten prize, \$200); Malcolm Humphreys (third prize, \$100); Ettore Caser (Thomas B. Clarke prize of \$300, for "Fruits of the Earth"); Furio Piccirilli (Ellin P. Speyer Memorial Prize for Sculpture, \$300); Ernest L. Ipsen (Isaac N. Maynard Prize, \$100); Carl Rungius (Saltus Medal for Merit).

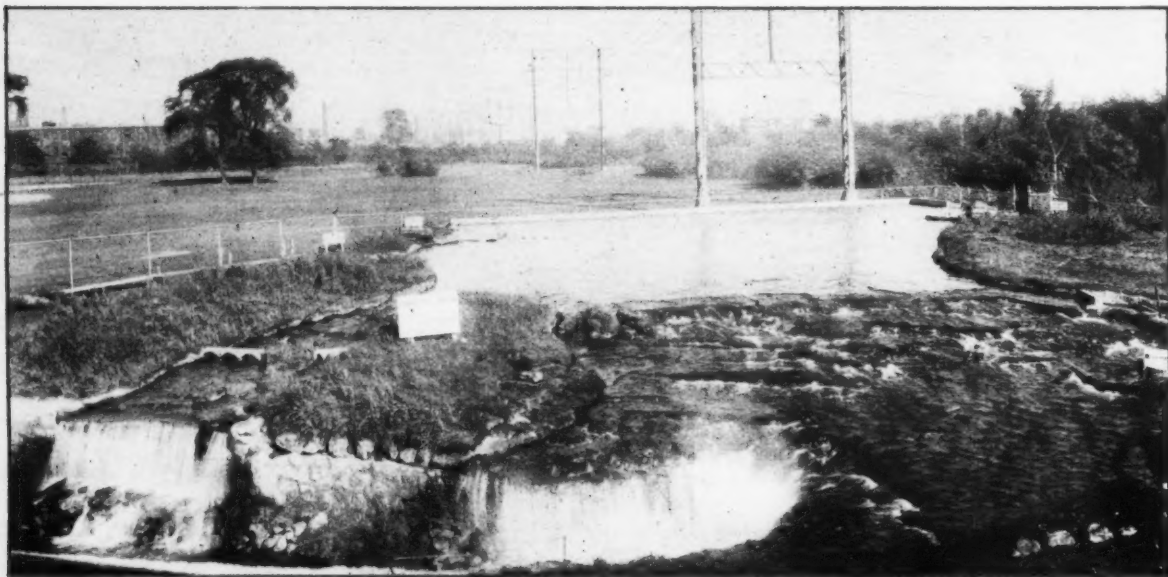
The jury of award this year consisted of five painters—John Costigan, Charles C. Curran, De Witt Lockman, Henry R. Rittenberg, and Chauncey Ryder—and three sculptors—Robert Aitken, Isidore Konti and Adolph A. Weinman—all members of the Academy.

ENGINEERS USE MODEL OF NIAGARA FALLS



(Courtesy Niagara Power Company)

NIAGARA HARNESSSED BY MODERN POWER
Showing the Results of One of the Experiments in Power Diversion With Remedial Works.



(Courtesy Niagara Power Company)

NIAGARA FALLS IN MINIATURE.
This Model Is Being Used for Engineering Experiments Designed to Utilize Power and Also Preserve Scenic Beauty.



(Courtesy General Electric Company)

A LOCOMOTIVE CONTROLLED BY THE HUMAN VOICE.

This Toy Engine Goes Ahead, Stops and Reverses at the Command of the Operator. It Was Developed in the Laboratories of the General Electric Company at Schenectady, N. Y.

A SMALL SCALE model of Niagara Falls and the Upper Rapids, over which water is caused to flow in relative proportion to the actual flowage which has created one of the scenic wonders of the world, is shown on this page.

This model has been built by the Niagara Power Company. Its object is to provide a means of conducting experiments in stream control by remedial and compensatory works, along lines suggested by government engineers and others, with a view to combining and preserving the maximum beauty and usefulness of the Falls.

Intakes are located on the model in places corresponding to the situation of present power-plant intakes; and these are used to increase or decrease the quantity of water passing over the miniature cataracts. All sorts of engineering experiments can be conducted in this way, and the effects of alternative power schemes upon the flow of the mighty Falls can be observed.

There has been, says the company, "a division of Niagara's administration between the material and the spiritual. Just recently has it come to be appreciated that ultimately this division must be made at the point where the sum total of human benefit shall be maximum. As engineers have already utilized with high efficiency that portion of the stream flow now permitted to be diverted for power use, so may engineers utilize with equal efficiency that part of the water needed to maintain scenic grandeur." This is distinctly reassuring.



(Courtesy Niagara Power Company)

AN AIRPLANE VIEW OF NIAGARA FALLS.
This General View, Made in 1923, Shows the Full Crest Line of the Cataracts.

TO MANY AMERICAN music-lovers the most interesting news that has recently been spread over the land was the announcement that Deems Taylor intends to write an opera based upon Elmer Rice's very successful slice of New York life, "Street Scene," now playing on Broadway.

This will be quite a change from the romantic mood of "The King's Henchman," and the fact that the experiment is to be made is a proof not only of Mr. Taylor's versatility but of his interest in present-day American life as a source of inspiration to the American composer.

If he succeeds in expressing in tone and rhythm something of the essential spirit of life as it is lived on the sidewalks of modern New York his achievement will be memorable in the annals of our native music. The task will be a difficult one. "Street Scene" is stark realism. A careful and delicate and very subtle technique was required for the writing of the play; and when one thinks of the qualities that will be needed to transfer its spirit to the operatic stage the task seems almost appalling. But Mr. Taylor probably has already a very distinct idea of what he means to do and how he will set about doing it; and such confidence, in an accomplished artist, is an infectious thing.

"Street Scene" has only one setting—the front of a cheap New York tenement house. Most of the souls resident in the house are quite satisfied with the daily round of existence; but some of them beat feebly against the walls of their drab environment. In the last analysis "Street Scene" is a study in frustration. The wife who yearns for affection from her husband and, not receiving it, turns elsewhere with tragic results; her daughter who feels the magic of a wider world and a more generous and gracious manner of living, which she cannot attain; the young Jewish idealist who has looked upon the spectacle of our planet and found it all vanity and vexation of spirit; and then the placid, stodgy, unimaginative rest of them—if Mr. Taylor can put all these varying temperaments, and the sum of them, into music he will do something very great and lasting.

At all events it is worth trying; and we can only wait for the result of the composer's efforts with hope and good will.



DEEMS TAYLOR.
From a Drawing by
Walter Blythe.

Margaret Shotwell, whose portrait by Howard Chandler Christy is reproduced on this page, is an eighteen-year-old pianist from Omaha, who after winning honors as a prize pupil of the Cincinnati Conservatory of Music gained further distinction abroad, playing as soloist with the London Symphony Orchestra under the direction of Sir Thomas Beecham. On March 17 she was to be heard at the Century Theatre, New York, as companion artist in a recital by Gigli.

Manfred Malkin, Russian pianist, who recently returned to New York from abroad, will give a recital at the Town Hall on April 29.

One of the most famous choral organizations in the United States is the Dayton Westminster Choir, which was scheduled to sail for a European tour after singing for President and Mrs. Hoover at the White House on March 9 and at Carnegie Hall, New York, on the 18th.

The Great West Canadian Folksong, Folk-dance and Handicraft Festival held at the Hotel Saskatchewan, Regina, March 20 to 23, combined the music of twenty nationalities in a harmonious celebration of the growth of the Dominion. "New Canadians" from many lands appeared in their native costumes, singing their native songs and dancing their native dances. There were representatives of Serbia, Hungary, Czechoslovakia, Ukraine, Rumania, Sweden, Norway, Denmark, Poland and other distant countries in picturesque array, as well as Canadians of British, Irish and French extraction. The festival was held under the auspices of the Canadian Pacific Railway and may be repeated annually.

On Sunday night, March 24, Alexander Gretchaninoff will direct an orchestra, chorus and soloists at Carnegie Hall in two of his compositions—"Liturgia Domestica" and an excerpt from the opera "Dobrina Nikitch." The concert will be for the benefit of the Russian Church in New York.

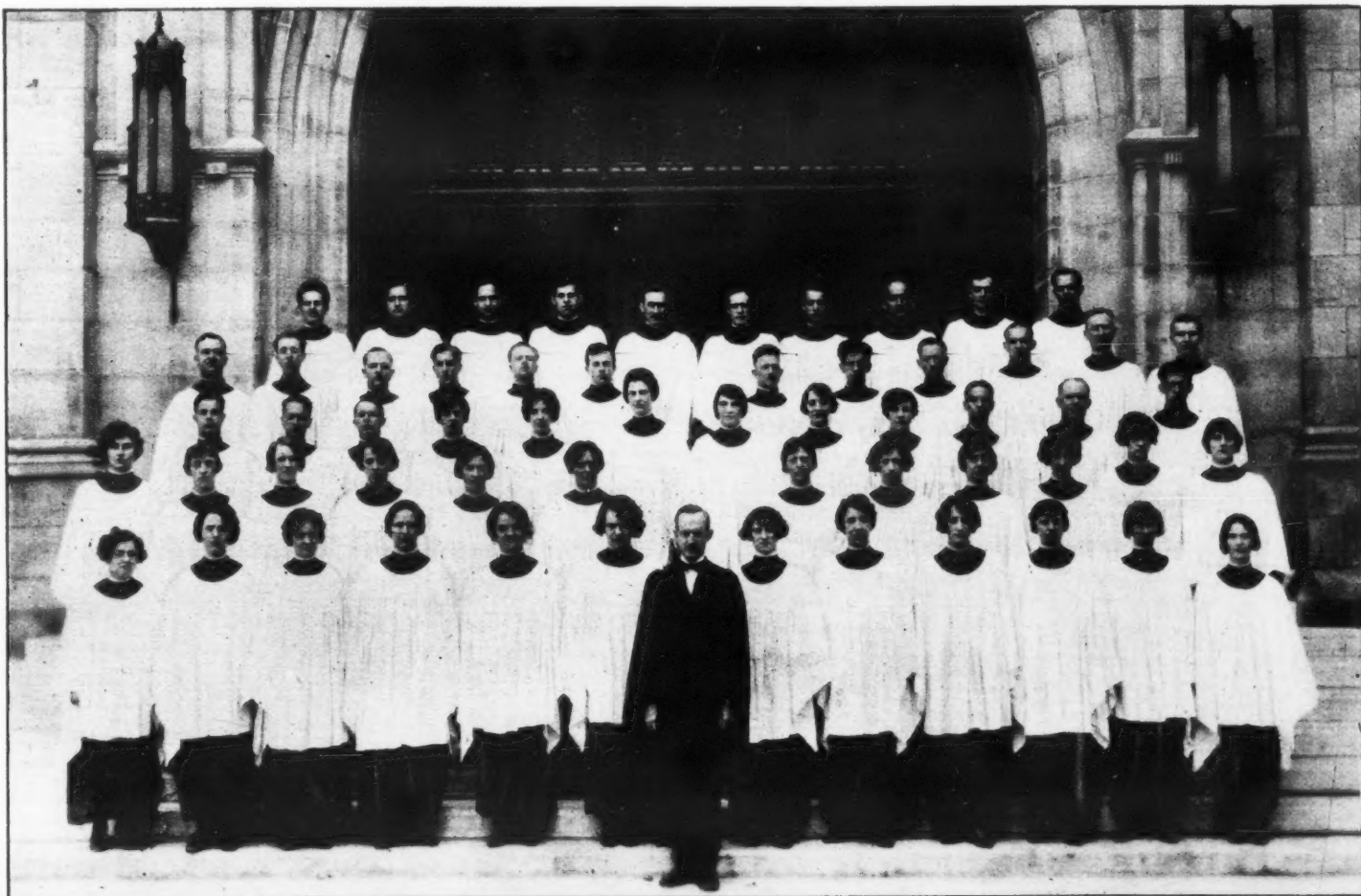
Two interesting programs of symphonic music, with full stage settings, are being prepared by Irene Lewisohn and others formerly associated with the Neighborhood Playhouse for performance at the Manhattan Opera House from April 26 to April 30. The Cleveland Orchestra, under the direction of Nikolai Sokoloff, will be assisted by a company of dancers and actors.

IN THE WORLD OF MUSIC

News, Notes and Comments of New York Musicians.



MARGARET SHOTWELL.
A Portrait by Howard Chandler Christy.



THE DAYTON WESTMINSTER CHOIR.



MANFRED MALKIN.

Nimble Fingers and Intricate Knots



PERSIAN WOMEN at work on their looms weaving a Sarouk rug at the exposition of the Persian Weavers' Association, 16 West Thirty-second Street, New York. This is the first time a Persian rug has been woven in this country. It will take one weaver six months to complete it, although only 4 by 6 feet. Labor costs will be over \$1,500. Peggy Purcell, dancer, is shown watching the rug makers at work.



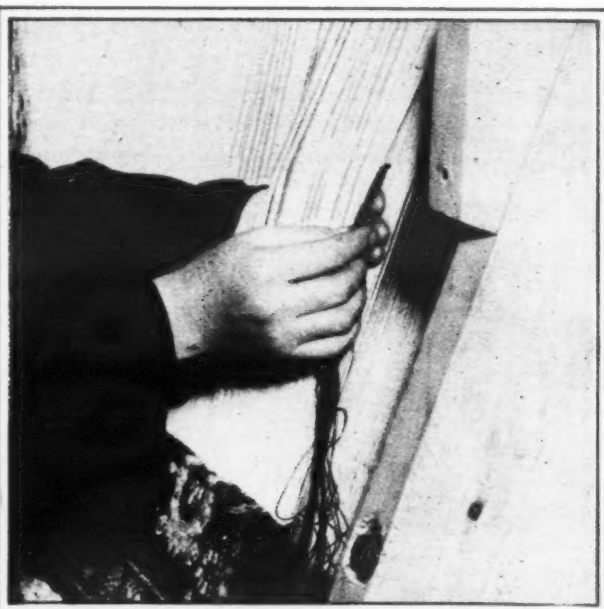
PHOTOGRAPH SHOWS weavers standing alongside Persian Sarouk rug which is being used as a model for the rug now under construction at the exposition. This rug is valued at only \$450, but the American-made rug will cost much more.



1: The Knot.

THE FIRST operation in the making of a Sarouk Persian rug consists in the stringing of the loom. Once the loom frame has been set to the required size it is doubly strung with strong Persian cotton strings. This is called the warp.

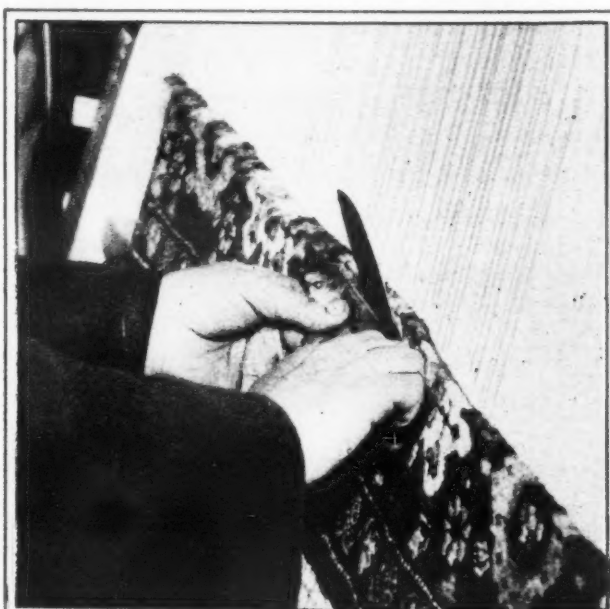
The next operation is the knotting of the wool threads. The knotting requires exceptional skill, as the knot, known as the Turkish, is very difficult to make. There are twenty-five knots to the lineal inch and a total of 625 to the square inch. Photo shows knot being made.



2: The Cross Warp.

WHEN THE entire width of the rug has been knotted in the various colored wools called for in the design, the knots are bound by a strong linen thread, run across the width of the rug between the double vertical cotton threads.

This is known as the cross warp. The photograph shows weaver inserting black linen thread between the vertical cotton strings. The thread is tightened down by a tool which resembles a large fork, and the vertical cotton threads are crossed, the back thread crossing the front vertical thread.



3: The Trimming.

THE THIRD operation consists in the trimming of the finished knotted row. The photograph shows the weaver in the process of cutting off loose ends on the weave and trimming the woven row of knots which has just been completed.

In Persia a beginner is paid a penny a day for fourteen hours' work and usually is about ten or twelve years old. A skilled weaver is paid twenty-five cents a day. In America weavers get \$1.75 per hour.

PROBLEMS OF EX-PRESIDENTS

By J. W. Duffield

WHAT TO DO with our ex-Presidents or what they themselves should do after leaving their exalted office has always been a puzzling problem. The glamour of their position still attaches to them and it seems a derogation from their dignity to accept a lower political office which in the majority of cases would be easily within their reach. As a rule they are still in the prime of life, with many years of usefulness left in them. They may not wish to retire from active life. Yet their choice of avocations is in the nature of things limited. What shall they do?

Benjamin Harrison jestingly suggested that they should be decapitated. Few even of their bitterest political opponents would agree. Some have proposed that they be chosen Senators ex officio for life, so that the country might have the benefit of their ripe experience. They might demur to that. Others have suggested a pension to insure otium cum dignitate for the rest of their days. This in many cases would be unnecessary and repugnant.

Mr. Coolidge has solved his own personal problem for the moment by entering the literary field. Of the many offers made him by magazines he has accepted three. The remuneration is not stated but is believed to be very large.

An indication of the monetary value placed upon Mr. Coolidge's writing is found in the offer of the Encyclopedia Americana to pay him \$25,000 a year and \$1 a word for whatever he chooses to write, without restricting him from writing for other publications. In addition he has his choice of resuming his practice as a lawyer, although it is stated that this is not at present in his plans. So that with his present comfortable fortune of several hundred thousands of dollars, it is apparent that he will have no difficulty in keeping the wolf from the garage, this term being used in an academic sense, as up to the time of writing Mr. Coolidge had not purchased a private car.

Some of his predecessors have been less fortunate. The first President, Washington, to be sure, was rated as the wealthiest American of his time. When he died his fortune was rated at about \$530,000, apart from the value of Mount Vernon. And as money went further in those days than now, he was richer than a present day millionaire. The Father of his Country was a shrewd financier.

JOHN ADAMS, often referred to as our "unhappiest President," retired embittered. He could not endure waiting in the national capital until his enemy and successor, Thomas Jefferson, was installed and drove out of Washington at dawn on the day of the inauguration. He lived for nearly a quarter of a century thereafter in seclusion at his home in Quincy, Mass., his only political emergence being in 1820, when he was chosen delegate to the convention for revising the Constitution of Massachusetts.

Thomas Jefferson left the Presidency so entangled with debts that he feared his creditors would not permit him to get out of Washington. He had to borrow money to pay the claims of storekeepers and sold his cherished library to Congress for about a fourth of its value. The failure of a friend whose notes he had endorsed added further to his financial difficulties. The Embargo act, largely his own work, prohibited the exportation of tobacco and thus cut off his principal source of income. His last days were lightened by the generosity of friends who came to his relief, but on his death his property was sold for the benefit of creditors, and his family would have been destitute had it not been for grants by the States of Virginia and South Carolina.

James Madison had scarcely a dollar when he left the White House. He had large land holdings in Virginia, but these were heavily encumbered and the threat of poverty hung over his declining years. He embarked in no business, but at one time sat in the Constitutional Convention of his State, where his voice and reputation were still potent.

James Monroe lived six years after retiring from the Presidency. Following the death of his wife he sold Oak Hill, his Virginia farm, and left the State to live with a son-in-law in New York City, where he died in straitened circumstances in 1831.

JOHN QUINCY ADAMS was not content to leave political life after his term as President had expired. One year later he entered Congress, representing the Old Plymouth Rock district of Massachusetts. His Congressional fight for the right of petition constituted a memorable epoch in our legislative history. He had a stroke of paralysis on the floor of Congress and died two days later in the Capitol, from which he had not been removed.



(Associated Press Photo.)

FREE FROM CARES OF STATE.
Ex-President Coolidge at Northampton, Mass.,
Starting in a Hired Car for His Law Office.

Andrew Jackson, the most picturesque of all American Presidents, retired to his old home, the Hermitage, in Tennessee, where he lived until the time of his death. His later days were shadowed by debt and the haunting fear of poverty.

Martin Van Buren, following his defeat for re-election, remained active in politics for ten years. He was possessed of ample means and for the last years of his life resided on his estate at Kinderhook, N. Y., dying there in the days of the Civil War.

William Henry Harrison died in office. He was sixty-eight years of age when he was inaugurated, on March 4, 1841, and died just one month later.

John Tyler, after his retirement, served as a road overseer. Sixteen years later he acted as chairman of the abortive Peace Conference at Washington just before Lincoln's inauguration. He was a member of the Confederate Congress at the time of his death.

James Knox Polk was in feeble health when he retired from office. Fifteen weeks after leaving the White House he died at his home in Nashville, Tennessee.

ZACHARY TAYLOR served only sixteen months of his term. He died from overlong exposure to the sun while laying the cornerstone of the Washington Monument in July, 1850.

Millard Fillmore lost his wife and daughter shortly after his term expired. He made a tour of Europe and some time after his return married again. A second attempt to gain the Presidency was defeated. He died in his Buffalo home at the age of 74.

Franklin Pierce was active in many notable affairs following his term in the Presidency. He sought re-nomination to the office but failed. Although he had supported slavery and the Fugitive Slave law he sided with the Union in the Civil War.

James Buchanan, the only life-long bachelor that ever presided over the affairs of the nation, retired to private life at his home in Wheatland, Pa., although he always maintained a lively interest in public affairs.

Abraham Lincoln was assassinated shortly after the beginning of his second term. Andrew Johnson, his successor, ran for the office of Representative after the expiration of his term. He was defeated, but afterward was elected Senator from Tennessee, dying a few months after taking his seat.

Ulysses S. Grant had a more disastrous financial after-career than any of his predecessors, with the possible exception of Jefferson. He toured the world following the expiration of his second term and then became a partner in a Wall Street venture under the firm name of Grant & Ward. The rascality of Ward brought on bankruptcy and all of Grant's money was lost in the cataclysm. He sought to provide for his family by writing his memoirs, a work on which he was engaged when he was attacked by the cancer in the throat that caused his death.

RUTHERFORD B. HAYES at the expiration of his term withdrew entirely from public life, although until the time of his death he devoted much of his time to welfare activities.

James A. Garfield was shot a few months after his inauguration. His successor, Chester Alan Arthur, shortly after leaving the Presidency, died of apoplexy.

Grover Cleveland, after the expiration of his first term, settled down to legal practice in New York City and amassed a comfortable fortune. Following the end of his second term he was active in the affairs of Princeton University.

Benjamin Harrison went back to his native State of Indiana and practiced law. He took only important cases and earned as much as \$150,000 a year for the rest of his life.

William McKinley was assassinated in the early part of his second term of office. Theodore Roosevelt, who succeeded him, was always active and interested in political affairs after he had left the Presidency. He hunted in Africa and explored in South America. He wrote articles for magazines and for a time had an editorial position on The Outlook. His emolument was large and in addition he had an adequate personal fortune.

William Howard Taft after retiring from the Presidency practiced law and delivered lectures. He was a member of Yale University faculty, and in 1921 was appointed to the position he now holds, that of Chief Justice of the United States Supreme Court.

Woodrow Wilson had planned to practice law following his retirement in partnership with Bainbridge Colby, his Secretary of State, but the unfortunate illness from which he died prevented his ever embarking on that venture. Warren Gamaliel Harding died while in office.

It is interesting to note that twenty of the thirty who have occupied the Presidential chair have been lawyers by profession. Of the remaining ten, four were soldiers, Harrison, Taylor, Grant and Roosevelt. Washington, like Hoover, was a civil engineer. Harding was the editor of a country newspaper, Fillmore a wool-carder, Arthur a school teacher, Johnson a tailor.

All of our Presidents have been married men except Buchanan. Jefferson had been a widower for nineteen years before he became President and never remarried. Jackson and Arthur remained widowers. Tyler, Fillmore, Benjamin Harrison, Roosevelt and Wilson remarried.

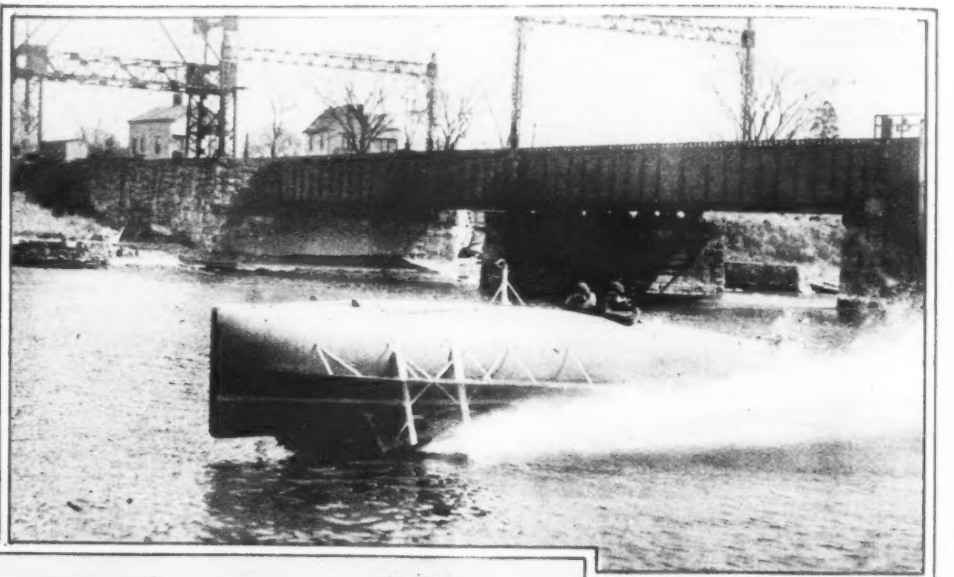
NEW RECORDS MADE IN AGE OF SPEED



BEATING THE WIND.

The Phenomenal Car of Major Segrave Warming Up for Its Successful Attempt to Beat the Record.

(Associated Press Photo.)



(Times Wide World Photos.)

SPLITTING THE ATMOSPHERE.

Segrave's Car, the Golden Arrow, During the Run in Which It Smashed All Existing Records.



(Times Wide World Photos.)

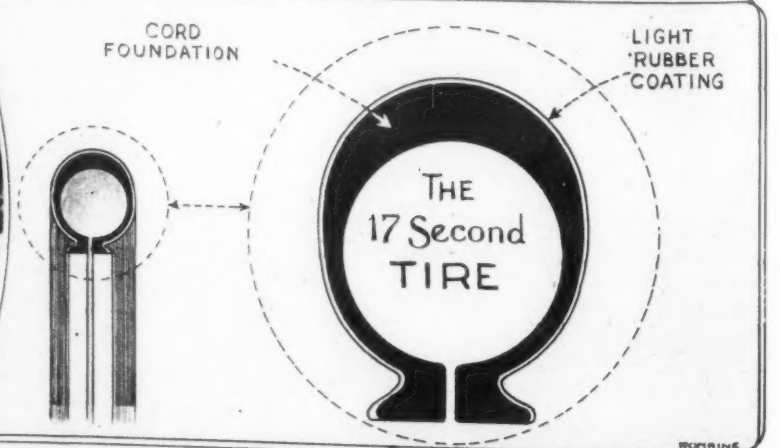
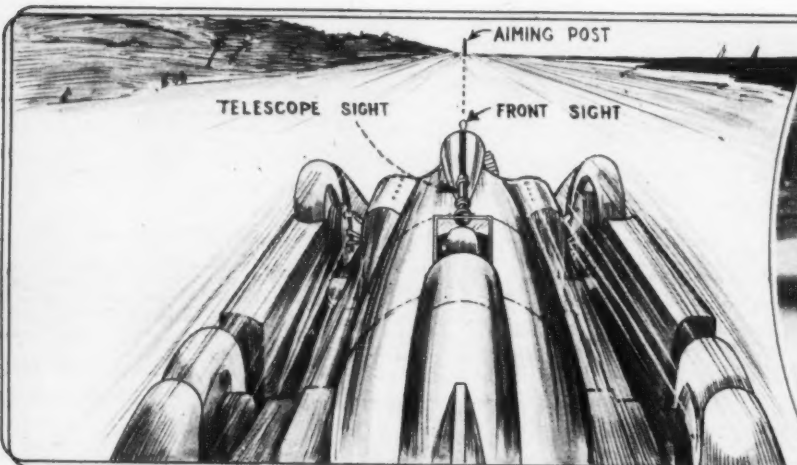
ONE OF THE WORLD'S SPEEDIEST.

The Hydrofoil, in Which the Hull Is Lifted as the Speed Increases, Thus Diminishing the Water's Resistance. In Its Initial Test It Exceeded the Rate of 60 Miles an Hour.

RUN MARRED BY TRAGEDY.

The 1,500 Horse Power Triplex in Driv- Killed While Attempting

ing Which Lee Bible, the Driver, Was to Beat Segrave's Record.



SEVENTEEN SECONDS—a Little Over a Quarter of a Minute Was the Time Allotted Major H. O. D. Segrave of Great Britain to Maintain his Maximum Speed of 231.36 Miles Per Hour at Daytona Beach, Fla.

This Limit Was Set Because Even His Especially Constructed Tires

Would Not Bear Up Under the Friction and Strain for a Longer Period of Time. In Making His Record, Segrave became a Human Projectile and Kept to His Course Only by Using a Special Sighting Device as Shown in the Drawing. Major Segrave Is Shown in the Oval Just Before the Start of One of His Trial Spins.

The Capitol at Night



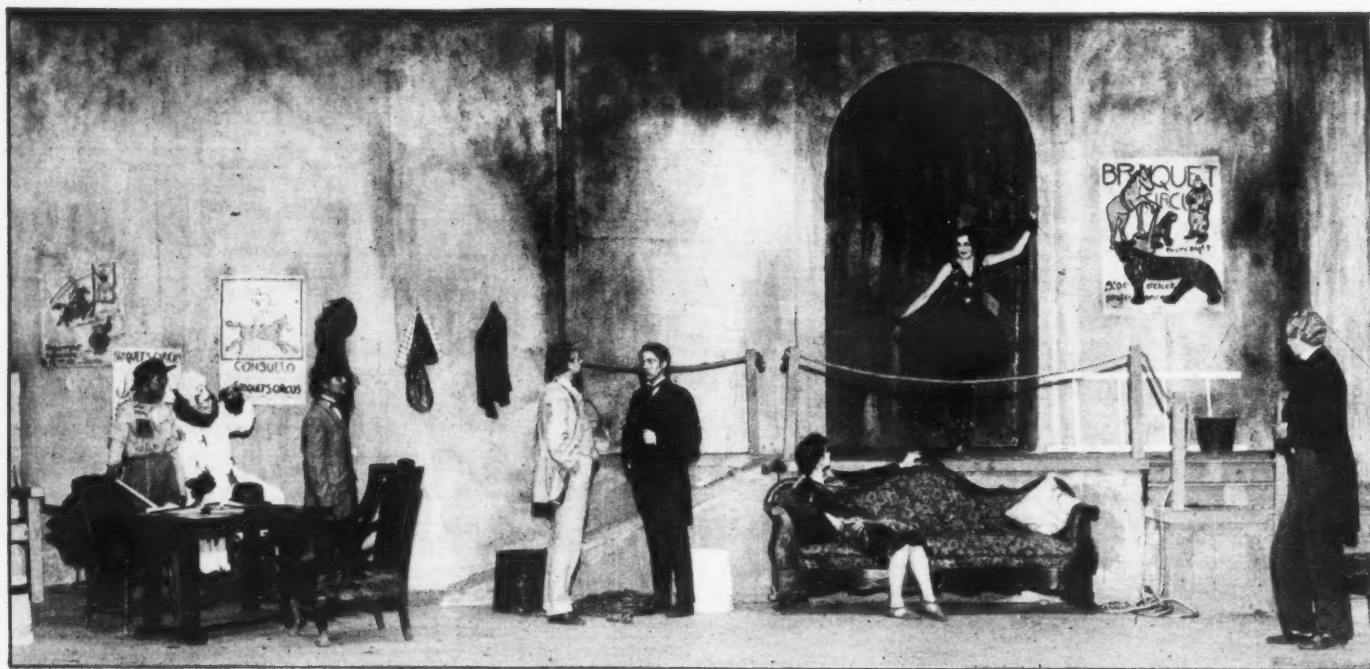
THE NOBLEST SPECIMEN of architecture on the North American Continent bathed in light from foundation to towering dome, as seen through the trees of the park that faces it. The brick structure in foreground covers a spring from which generations of legislators have refreshed themselves. (Associated Press Photo.)

COLLEGES IN SPRING

Activities of Yale, West Point, Vassar, Columbia and Temple.



PREPARING FOR STRENUOUS CONTESTS.
Columbia University Crew Launching Their Shell on the Harlem River.
(Times Wide World Photos.)



"HE WHO GETS SLAPPED."
Famous Play Presented by the Students of Vassar College.
(Times Wide World Photos.)



TRAINING FOR SOCIETY CIRCUS.
Sergeant C. A. McGuire, Third Cavalry, Fort Myer, Va., Clearing a Table.
(Times Wide World Photos.)



TAKING CHANCE
Human Hurdle Over Which an Army Cavalryman



EASTER TOYS FOR POOR CHILDREN
Held by Miss Betty Sanders of Industrial
Art Department of Temple University, Who
With Her Fellow Students Helped in the
Making.
(Times Wide World Photos.)

RIDING HIGH AND WIDE

Thrilling Feats of Horsemanship of Army Men at Fort Myer, Va.



ING CHANCES.
Cavalryman Is Lifting His Mount at Fort Myer, Va.
(Times Wide World Photos.)



SONS OF OLD ELI.
Yale Varsity Crew Shoving Off for First Workout of Season.
(Times Wide World Photos.)



LIMBERING UP.
Track Team of West Point Military Academy Preparing for Future Contests.
(Times Wide World Photos.)



THRUST AND PARRY.
Vassar College Girls Taking a Fencing Lesson on the Campus.
(Times Wide World Photos.)



COSTUMES OF LONG AGO
Shown in a Historical Pageant at Temple
University, Philadelphia, Pa.
(Times Wide World Photos.)

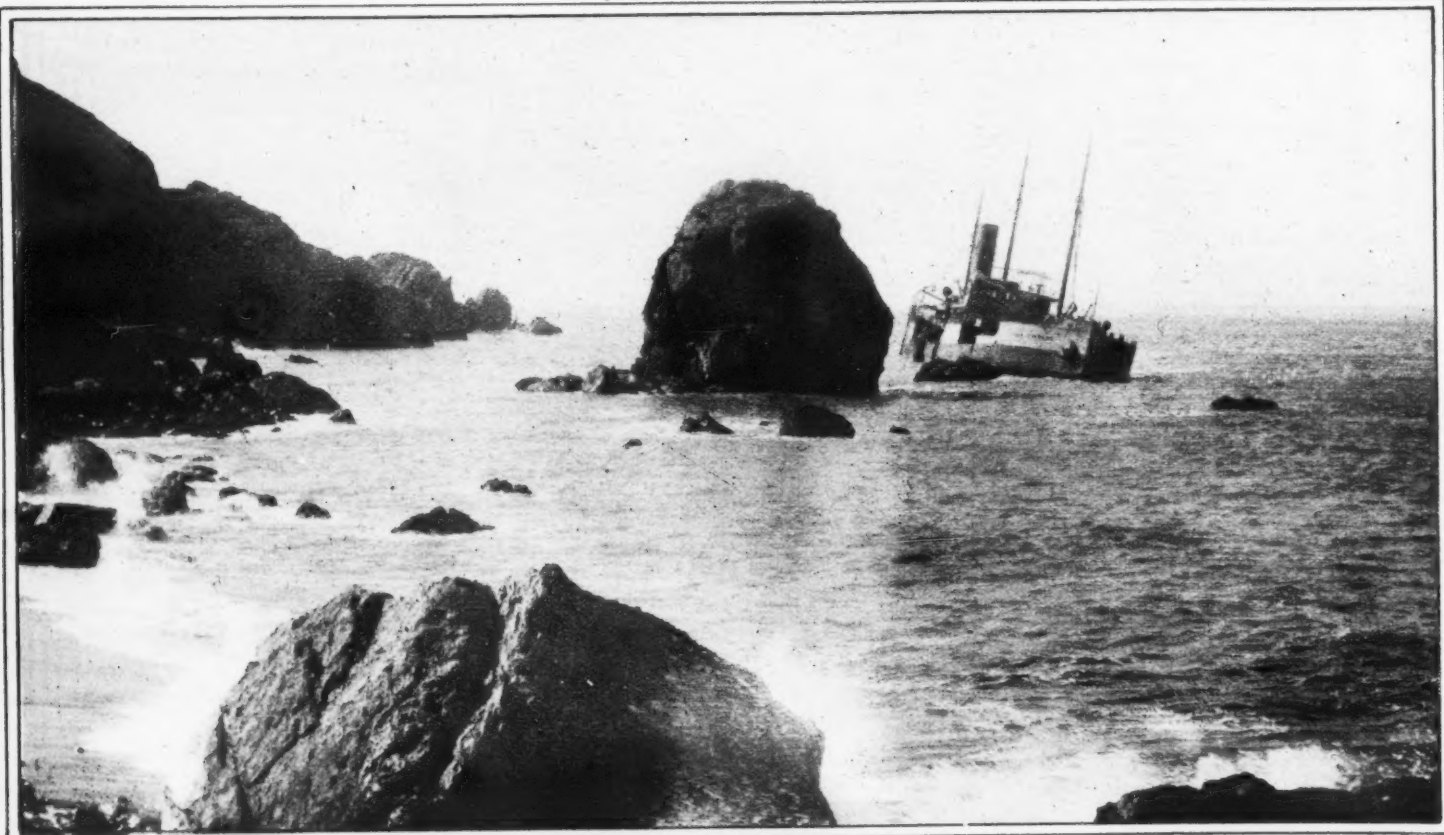
AN ODDLY-ASSORTED PAIR—A STUDY



Buddies!

THIS Photograph by A. R. Broom of San Francisco, Cal., Wins First Prize in MID-WEEK PICTORIAL'S Amateur Prize Contest. It Shows an Irish Setter and His Friend at a San Francisco Sport Show. The Pup Is Being Raised by Its Foster Mother.

(Cash Award \$10.00.)



"The Last Port."

A SMOOTH, REMORSEFUL Sea and Pitiless Rocks Furnish the Frame for This Photograph by A. W. Clark of Carnation, Wash., Which Wins the Second Prize This Week in MID-WEEK PICTORIAL'S Amateur Photograph Contest.

(Cash Award \$5.00.)

Rules for Amateurs.

MID-WEEK PICTORIAL awards a first prize of \$10.00 each week for the best amateur photograph; \$5.00 as a second prize, and pays \$3.00 for each additional photograph published.

Amateur photographers everywhere are invited to send their latest and best photographs (not negatives).

Photographs are judged on the basis of interest and technical quality. All photographs must be accompanied by postage if return is desired, and should be addressed to the Amateur Photographic Editor, MID-WEEK PICTORIAL, 229 West Forty-third Street, New York, N. Y.

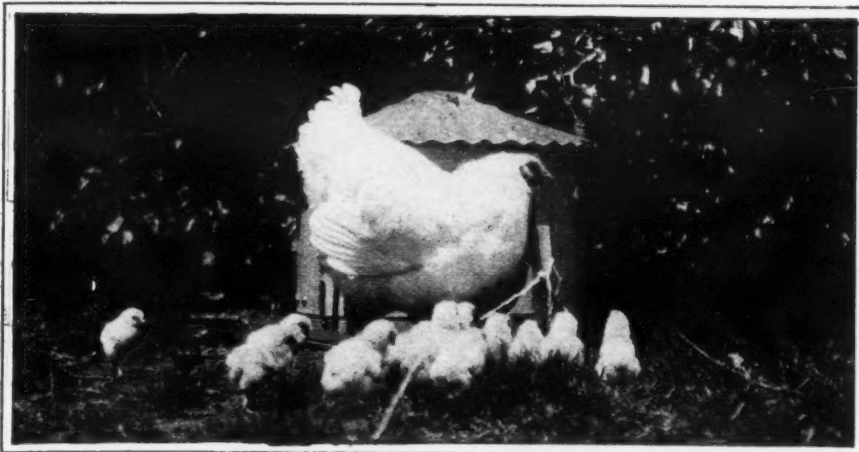
Photographs to be considered must have been taken by the entrant. Amateur photographers are invited to ask questions about their work, and these will be answered either in this department or through the mails.

AND OTHER AMATEUR PRIZE WINNERS



Where the Surf
Beats
Ceaselessly

ON THE SHORES of Lake Michigan, One of America's Great Inland Seas. The Photographer, Paul E. Waugh, South Whitley, Ind., Has Caught a Picture Sharp in Detail and Admirable in Perspective.



Brooding Motherhood

IS EXPRESSED in This Picture by Mrs. Watson, Strong, Miss., of a Hen Gathering Her Little Family Together, With Only One Laggard Slow in Responding to the Maternal Clucking.

Untroubled
Beauty

A CHARMING SCENE of Wood and River Sent by Claude McCallum, Alma, Mich. The Time Is Early Spring When the Stream Has Been Freed From Ice and the Snow Still Remaining on Its Shores Is Slowly Yielding to the Warmth of the Sun. The Effect Is One of Idyllic Serenity.



In a Jam.

IN THIS PICTURE by L. B. Thompson, Houston, Texas, the Household Idol Has Made a Raid on the Ice-Box With Results Most Satisfactory to Himself, Though Perhaps Less Gratifying to His Mother.

SCENES AND PEOPLE IN "KIBITZER"

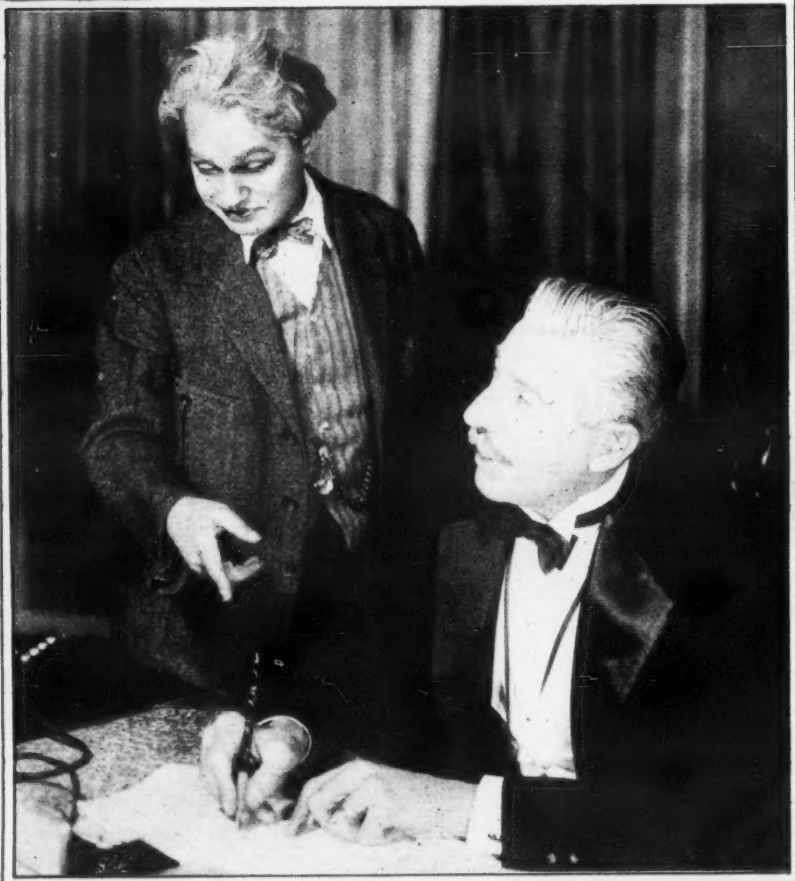


ABOVE—
LOVERS ON
AMSTERDAM
AVENUE.

Josie (Jeanne Greene), Daughter of the "Kibitzer," and Emil Schmidt (Hobart Cavanaugh), Who Jerks Soda Water Next Door.

AT RIGHT—
ACT TWO:
HIGH
FINANCE.

Edward G. Robinson and Eugene Powers (Left to Right).



WALL
STREET ON
AMSTERDAM
AVENUE.

The Cigar Store Is Transformed as Mr. Lazarus

Follows the Upward Climb of the Stock in Which He Has

Become the Partner of One of the Geniuses of the Money Market.



A VERY FAIR amount of entertainment is to be had these nights at the Royale Theatre, where Patterson McNutt is presenting Edward G. Robinson in "Kibitzer."

The play is a comedy, quite unpretentious in conception and execution, but quite authentic in many of its human touches; and in these lies its strength. Mr. Robinson is co-author with Jo Swerling of the piece. The rôle which he has written for himself is that of a Mr. Lazarus, who runs a cigar store on Amsterdam Avenue in the City of New York. But his mind is not on the cigar business. He is a born gambler and an incorrigible meddler. When the curtain first rises he is in the full flood of overlooking a game of pinochle and giving unasked advice to the players; and when it falls for the last time he is offering counsel, equally unsolicited, on knitting. In the meantime many strange events have befallen him.

He has a daughter—a very clever girl, who disapproves of many of her father's characteristics while retaining a strong approval of him in the abstract, as it were. His well-meaning interference in one of her love affairs turns out for once for the best, as his blundering saves the daughter from eloping with the wrong man and brings Mr. Lazarus himself into touch with the famous James Livingston, mighty in Wall Street. Having saved the financier's life and promptly aired some of his views on the financier's business, Mr. Livingston forms a partnership with Mr. Lazarus in a particular stock. The cigar store man is to handle the stock himself; if there is a loss he will not have to bear it, but if there is a profit he will have half. And there is a prospect of making quite a tidy fortune.

The excitement that follows in the little store on Amsterdam Avenue is very funny and is carried through at a rapid pace. All his old cronies insist on joining in the champion busybody's bid for riches. The ending is cleverly led up to.

Mr. Robinson is supported by an adequate cast and should remain at the Royale for some time to come.

Last week was quite interesting in the metropolitan theatre. Monday night "Spring Is Here," the musical show in which Glenn Hunter is featured, was placed on view at the Alvin Theatre, succeeding "Wings Over Europe." "The Town's Woman" opened at the Craig on the same evening. "The Black Crook" was revived by Christopher Morley et al. across the river at the Lyric Theatre, Hoboken. On Tuesday "Young Alexander" was offered at the Biltmore and "The Octoroon," by Dion Boucicault, was revived at Maxine Elliott's. "Buckaroo" came Thursday to Erlanger's. And also during the week the Modern French Musical Company continued at Jolson's, while Eva Le Gallienne's Civic Repertory Theatre lived up to its name with "The Cherry Orchard," "The Good Hope," "Katerina," "Three Sisters" and "The Cradle Song."

The present week began with Blanche Yurka in "The Lady From the Sea," at the Bijou. The Jitney Players commenced a two-week engagement at the Cherry Lane, their first offering being "The Dragon," by Lady Gregory, to be followed by "A Trip to Scarborough," by Richard Brinsley Sheridan. A new play called "Solitaire" was also promised for one of the Broadway houses.

PLAYS AND PLAYERS OF NEW YORK STAGE



"SPRING IS HERE."

(White.)

A Scene in the New Musical Comedy at the Alvin Theatre. Miss Joyce Barbour Is in the Centre.



Guide to the Shows

QUESTIONS of General Interest Regarding Plays and Players, Past and Present, Will Be Gladly Answered, Either in These Pages or by Mail, if Addressed to the Dramatic Editor, Mid-Week Pictorial, 229 West Forty-third Street, New York, N. Y.

DRAMATIC.

Ambassador—"LITTLE ACCIDENT." A successful comedy.
 Apollo—"HARLEM." Negro life.
 Bayes—"SKIDDING." A comedy of family life out West.
 Martin Beck—"DYNAMO." By Eugene O'Neill.
 Belasco—"MIMA." Lenore Ulric's return.
 Bijou—"THE LADY FROM THE SEA." With Blanche Yurka.
 Biltmore—"YOUNG ALEXANDER." A "romantic comedy."
 Booth—"FLIGHT." A new comedy.
 Cherry Lane—"THE DRAGON." The Jitney Players.
 Civic Repertory—"Eva Le Gallienne and her company."
 Coburn—"THE YELLOW JACKET." Revival of a great success.
 Comedy—"RUTH DRAVER" in dramatic impersonations.
 Cort—"A MOST IMMORAL LADY." Alice Brady at her best.
 Craig—"THE TOWN'S WOMAN."
 Maxine Elliott's—"THE OCTORON." An old play revived.
 Empire—"THE AGE OF INNOCENCE." From Edith Wharton's novel.
 Erlanger's—"BUCKAROO." A melodramatic comedy.
 Forrest—"ZEPPELIN." A mystery melodrama.
 Forty-eighth Street—"BROTHERS." Offering Bert Lytell and others.
 Forty-ninth Street—"THE WHISPERING GALLERY." A "comedy mystery."
 Fulton—"CONFLICT." A new play.
 Garrick—"S. S. GLENCAIRN." O'Neill's "sea cycle."

MUSICAL.

Alvin—"SPRING IS HERE." With Inez Courtney, Glenn Hunter and others.
 Broadhurst—"HOLD EVERYTHING." Rapid-fire musical comedy.
 Earl Carroll—"FIORETTA." Many-starred musical comedy "with a Venetian background."
 Casino—"BOOM, BOOM." Musical comedy.
 Chanin's 46th St.—"FOLLOW THRU." New musical comedy.
 George M. Cohan—"HELLO, DADDY!" In which Lew Fields returns to the boards.
 Eltinge—"BLACKBIRDS OF 1928." Colored revue.
 Forty-fourth Street—"ANIMAL CRACKERS." The Four Marx Brothers.
 Globe—"THREE CHEERS." Will Rogers, Dorothy Stone and others of note.

PHOTOPLAYS.

Astor—"THE BROADWAY MELODY." Described as "100 per cent talking, singing, dancing!"
 Capitol—Feature picture and stage presentation.
 Central—"WEARY RIVER." Richard Barthelmess's latest.
 Colony—Feature picture and stage presentation.
 Criterion—"THE LETTER." With Jeanne Eagels.
 Embassy—"WOLF SONG." Gary Cooper, Lupe Velez and Louis Wolheim.
 Gaiety—"HEARTS IN DIXIE." Musical drama of the South.
 Sam H. Harris—"THE SINGING FOOL." Al Jolson in Vitaphone triumph.
 Little Carnegie Playhouse—Pictures that are "different."
 Paramount—Feature picture and stage presentation.
 Rialto—"LADY OF THE PAVEMENTS." Starring Lupe Velez.
 Rivoli—"THE IRON MASK." Douglas Fairbanks as d'Artagnan.
 Roxy—Feature picture and stage presentation.
 Strand—Feature picture and stage presentation.
 Warner—"SONNY BOY." Little Davey Lee is starred.
 Winter Garden—"NOAH'S ARK." Big feature picture with Dolores Costello.



(Chidnoff.)

ABOVE—

PEGGY

ALLENBY

in "Conflict," at the
Fulton Theatre.



AT LEFT—
DENNIE MOORE
in "Conflict," at the
Fulton Theatre.

(De Barron.)

Metropolitan Amusement Guide

THEATRE GUILD PRODUCTIONS

Eugene O'Neill's

DYNAMO

MARTIN BECK THEATRE, WEST OF 8TH AVENUE.
Evenings 8:50. Matinees Thursday and Saturday, 2:40.

A Comedy by Nil-Vara

CAPRICE

GUILD THEATRE, West 52d St. Evgs. 8:50 sharp
Mats. WED., THURS. & SAT., 2:40 sharp

EUGENE O'NEILL'S

STRANGE INTERLUDE

John Golden Thea., 58th, E. of B'way.
Evgs. Only at 8:30

TAKE A TRIP TO

"HARLEM"

AND SEE—ITS RENT PARTIES
SWEETBACKS—HINCY GALS
"A KNOCKOUT."—Coleman—MirrorAPOLLO Theatre
W. 42d

POP. MATINEES

WEDNESDAY &

SAT'DAY Best Seats \$2.50

EVES. BEST SEATS \$3.00

VANDERBILT
THEATRE
48 St., E. of B'way
Evgs. at 8:30
Matinees
Wed. & Sat., 2:30.

THE SMART MUSICAL COMEDY SMASH!

LADY FINGERS

with
LEDDIE BUZZELL & LOUISE BROWN

The Newest Musical Comedy Smash

FOLLOW THRU

"The Most Cheerful of the Season's
Music Shows."—Her. Tribune.Chanin 46th ST. THEATRE
Mats. Wednesday and Saturday

The Season's Undisputed Masterpiece

NEW MOON

THE MUSICAL PLAY SUPREME
Brilliant Cast Evelyn Robert Gus
of 150—with Herbert Halliday ShyIMPERIAL THEATRE
W. 45th St. Mts. Wed. & Sat.SCHWAB
&
MANDEL'S
2 GENUINE
SUCCESSSESLIBERTY THEATRE West. 42d St. 400 Good Seats at \$1
Evgs. 8:30. Mats. Wed. and Sat.
New York's Best Musical Comedy!

HOUSEBOAT ON THE STYX

BLANCHE RING—JACK HAZZARD AND A BIG
CAST
"For those who like a fully developed full-throated musical comedy, and there are many indeed,
"The Houseboat on the Styx" should furnish a more than satisfactory evening."—N. Y. Times.

RITZ THEATRE, 48 St. W. of B'way. Evgs. 8:50. Mats. Wed. & Sat., 2:30

LEW CANTOR PRESENTS

27th
BIG
WEEK!

JANET BEECHER

in "COURAGE"

27th
BIG
WEEK!

WITH JUNIOR DURKIN

NOW PLAYING
BUY SEATS IN ADVANCE

DAVEY LEE

He Sings—He Talks—He Charms!
in
"SONNY BOY"WARNER BROS. THEA. B'way at
52nd St.Children's Saturday Matinee 10 A. M.
Souvenirs: Autographed photo of
Davey Lee given to each seat holder.
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Talking
Pictures
Twice
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2:45—8:45
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Glorifying
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WITH THE LATEST NEWS OF THE THEATRE WORLD

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In connection with its news of the stage and actors and actresses MID-WEEK PICTORIAL maintains an information bureau for the purpose of answering inquiries concerning plays and players.

This information service embraces not only current productions but supplies information concerning plays or players of the past as well. This feature of the information service has attracted wide and favorable attention from those who are interested.

All questions on the subject will be answered by the Dramatic Editor, MID-WEEK PICTORIAL, 229 West Forty-third Street.

MOTHER AND CHILD CONTEST WINNERS



MRS. RUTH W. FRANGE AND BABY, JOSEPH.

Won by William Frange, Brooklyn, N. Y.

Second Prize—Five Dollars.



MRS. W. A. BUSH-MAIER AND SON.

Won by Field Studio, Fayetteville, Ark.

First Prize—Ten Dollars.



MRS. ONO AND YURIKO, TOKIO, JAPAN.

Three Dollars Awarded to Mrs. Alice G. Rowe, Park Ridge, Ill.



MRS. L. F. POLLOCK AND BABY. Three Dollars Awarded to Barnes-Echlin Studio, Conway, Ark.

MID-WEEK PICTORIAL awards ten dollars in cash as first prize, five dollars for second prize, and additional prizes of three dollars, in its weekly contest on that always interesting subject, "MOTHER AND CHILD."

The contest is open to all photographers—other than employees of this publication. No copyright photographs shall be submitted, nor any photographs the loss of which might mean financial loss. Each photograph must bear on its back written permission from the subject for publication in this contest. Photographs should be addressed to Portrait Editor, MID-WEEK PICTORIAL, 229 West Forty-third Street, New York. Postage for return must be enclosed.

DAVEY LEE STARS IN "SONNY BOY"



BETTY BRONSON AND DAVEY LEE.

A Worthy Baby Successor To Young Jackie Coogan Appears

By Mitchell Rawson

THE ERA OF Jackie Coogan as infant monarch of the movies has passed. That of Davey Lee seems to have arrived.

Davey has not been with us long, either on the screen or on this planet. Motion picture stars have a way of shaving down the total of their years, but this one cannot possibly be more than four. He made his bow to the public last Fall with Al Jolson in "The Singing Fool" and has run the star a close second in favor with audiences. In his honor the song "Sonny Boy" was warbled by Mr. Jolson for the Vitaphone; and now, in a "talkie" bearing the same name, the astute Warner Brothers are presenting him at their own Broadway theatre.



DAVEY LEE.

This time the picture is all Davey Lee. Apart from him, "Sonny Boy" is an exceptionally slight affair, though a number of well-known players are in the cast, such as Betty Bronson, Gertrude Olmstead, Edward Everett Horton and Edmund Breese. About half the scenes have spoken dialogue, and as the picture moves along it switches from sound to silence and back again in a highly injudicious manner, for the result of this method is loss of effectiveness for the film and irritation among the spectators. The dialogue itself is commonplace; the plot is mechanical, though quite amusing in spots. At the close it becomes utterly and absurdly impossible. "Sonny Boy," in short, consists of Davey Lee first and the rest nowhere.

As long as this delightful little chap is on the scene things soar. When he makes an

exit they usually sag, but not always, for Edward Everett Horton contrives to make quite a creditable job of his rôle and the others do their best with difficult material.

But Davey has only to come before the camera for a ripple of laughter and genuine affection to run through the house. His baby talk, which is perfectly natural, is a joy. In the close-ups you can see him struggling with some of the words, simple as they are except in one case, where, when he has been promised an ice-cream soda tomorrow if he goes to sleep like a good boy tonight, he looks up and asks: "Can I depend upon that?" To handle such a mouthful is a real effort, but Davey masters it. And at the end he sings the ballad "Sonny Boy" with certain of Al Jolson's mannerisms which must be seen to be appreciated.

The plot of the picture is built upon a familiar farcical basis. A foolishly jealous young husband and father (John T. Murray) thinks that he wants to divorce his wife (Gertrude Olmstead), and secures a court order granting him the custody of their son, who is Davey. The wife, frantic, appeals to her sister, Winifred (Betty Bronson), for aid, and Winifred proceeds to kidnap Sonny Boy and take refuge in the apartment of the lawyer who has won the court order. This attorney (Edward Everett Horton) has acted unwillingly in the case. Returning unexpectedly to his apartment he finds that his parents have arrived, have met the young woman and the little boy who are hiding there, and have formed the impression that he is married and a parent. Complications of the old-fashioned kind follow.



SONNY BOY SAYS HIS PRAYERS.



SLEEPY TIME.

MOTION PICTURE NEWS AND COMMENT



DOLORES DEL RIO
in the Title Role of "Evangeline" (United Artists).



MACK SWAIN AND GEORGE SIDNEY
(Left to Right) in "The Cohens and Kellys in Atlantic City," a New Universal Picture Showing This Week at the Colony Theatre.



NEW TO THE SCREEN.
Violet Adams, Aged 17, Is One of the Youngest Pathé Players.

GRETA GARBO, as these lines were written, was on the high seas, bound from Gothenburg for New York, where she was due to arrive on March 19th. Thus ends what must have been a very gratifying vacation trip to Sweden, which, as all the screen world knows, is Miss Garbo's native land. It is to be congratulated.

Evidently Sweden is proud of its most celebrated representative at Hollywood. An unemotional people seems to have waxed warm in her honor. Among the events arranged especially for her was a performance of "Strange Interlude" at the Royal Dramatic Theatre, Stockholm, in which Lars Hanson (also well known in American movies) was featured. This performance was attended by the King and Queen of Sweden, as well as by Victor Seastrom, the noted motion picture director, who has made films in the United States but whose permanent home is in the Swedish capital.

Greta Garbo's latest picture is "Wild Orchids," which was recently reviewed in these pages.

The latest starring picture for Laura LaPlante, announced as "The Haunted Lady," is to be released under the title of "Scandal." It is a Universal production. Her next vehicle will be adapted by Charles Kenyon and John Clymer from a story by Edward Montagne. It is called "Evidence," and will be prepared with and without dialogue, for distribution to both wired and unwired motion picture theatres.

Paramount's latest talking picture, "The Letter," starring Jeanne Eagels, has made a notable success at the Criterion Theatre, New York. The general verdict has pronounced it one of the very best "talkies" yet submitted to a public which is growing accustomed to pretty good work in that line.

"Noah's Ark," the Warner-Vitaphone "super-special," is on view at the Winter Garden, having succeeded "The Singing Fool," which has moved to the Sam H. Harris Theatre. The Jolson film continues, as the phrase goes, to pack them in.

Paramount announces Emil Jannings in "The Concert," from the stage play by Herman Bahr. Dialogue will be used.



MARY PICKFORD
in "Coquette"
(United Artists).

At last, after about three years of good intentions and experiments that never panned out, "Glorifying the American Girl" is to be produced by Paramount. The picture will be made at the company's Eastern studios at Astoria, Long Island, with dialogue and special musical numbers. Millard Webb is to direct. A long series of writers have tried their hands at preparing a script, but none has hit the bullseye. Now the assignment has finally been given to J. P. McEvoy, who, as

the author of "Show Girl" and producer of revues, ought to know as much about this particular branch of glorification as anybody in these United States. Within a year the long-expected epic of beauty should be on exhibition.

"The motion picture director is coming into his own," says Alfred Santell, who was in charge of the making of "This is Heaven," the new Vilma Banky picture which United Artists will shortly release. "Audiences are beginning to look for the director's name."

He adds a modest confession: "When I came out to Hollywood I had hoped to be a handsome hero of the screen. When I saw myself there, I decided that I belonged behind the camera instead of in front of it, but the experience was valuable. I learned the actor's viewpoint of the business. It helped me in selecting my actors, the 'best points' of a girl's face, how to place players in scenes, etc."

PARIS CHOOSES WOOL FOR SPRING



THIS FROCK OF
CAPUCINE RED

Flowered in Beige Con-
trasts Well With the
Navy Blue of Douillet-
Doucet's Ensemble
Coat.



FRENCH BLUE
in Both Tailored Wool
Coat and Crepe de Chine
Frock Features This
Drécoll Ensemble. The
Coat Buttons in Under a
Box Pleat.



(Photos
Times
Wide World.)
A FITTED HIP-
LENGTH CAPE
and White Bound But-
tonholes Distinguish
This Drécoll Ensemble
Made in Navy Repts
Over a Navy and White
Printed Frock.



A CITRON YELLOW KASHA
COAT
by Jenny Is Supplemented by a Yellow
and Beige Frock.



BOTH THE FROCK AND COAT
of Jenny's Warm Ensemble in Yellow
Wool Have Encrusted Trimming Bands
in Brown and Beige.

By Grace Wiley
Paris Fashion Editor

16 Rue de la Paix,
Paris, March 10, 1929.

THE FIRST PARIS en-
sembles for Spring, having
in recent memory the
chills of Winter, chose fairly
warm wool coats to accompany
their thinner frocks. These coats
may be in repps, kasha, moussa,
or light-weight tweeds, and may
be as dark in color as navy blue,
or black, or as light as the citron
yellows which Jenny features.
Most often the lining and frock
are gayly flowered as is the Doucet
model illustrated, though checks,
plaids, or foulard prints are also
good. When the color choice for
the ensemble falls on such a lovely
and individual shade as the dulled
French blue which Drécoll shows,
the frock frankly follows the
same plain nuance.

Fur collars are the exception
rather than the rule on these new
Spring ensembles since cut and
color are more expressive of
Spring days.

CHARMING FROCKS OF AMERICAN DESIGN



YOUTHFUL MODEL

Featuring Jacket and Jumper in an Imported Woolen Fabric With a Bright Plaid Skirt.



(Photos Times Wide World.)

SIMPLICITY

Is the Outstanding Feature of This Two-Piece Frock With Its New Striped Blazer Jacket.



COMPLETE SPORTS OUTFIT

Where Color Is Rampant in Three-Piece Suit and Shoes.

By Katherine McCormack

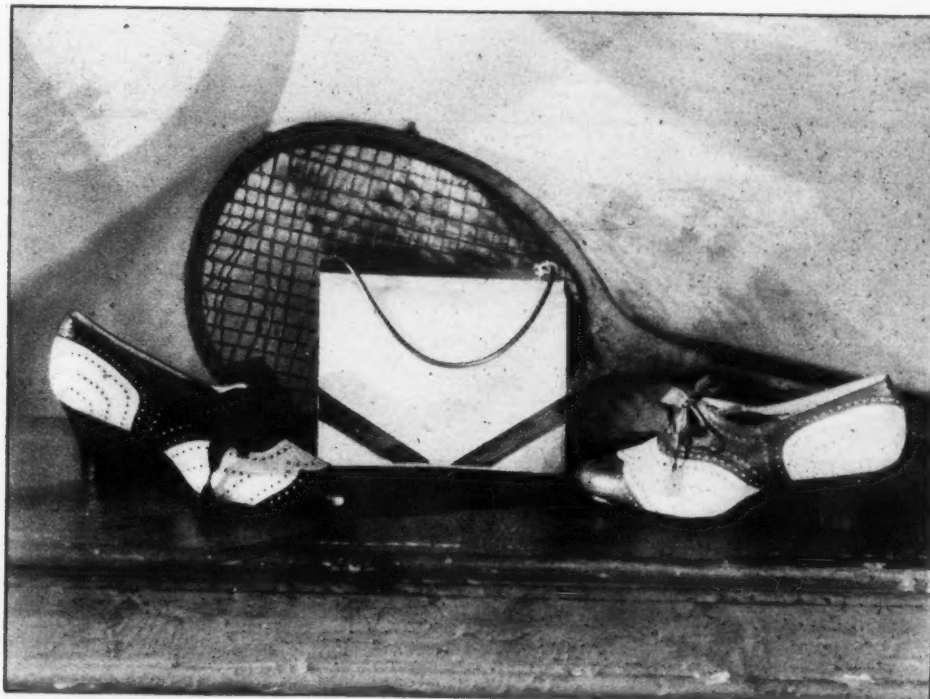
New York Fashion Editor

DESPITE WHAT IS being said to the contrary, sports clothes are in demand and at present are wanted in bright colors only. The new suits for either active sports wear or just spectator purposes are made up in two and even three color combinations. The accessories, including shoes, are also chosen to carry out the same color trends. And when there is any doubt as to what type of hat should be worn, a piece of silk in just the right color is chosen, and draped about the head in a very chic manner. Handbags follow the same rule and never in the slightest degree violate the predominating color scheme.



SOMEWHAT CONSERVATIVE

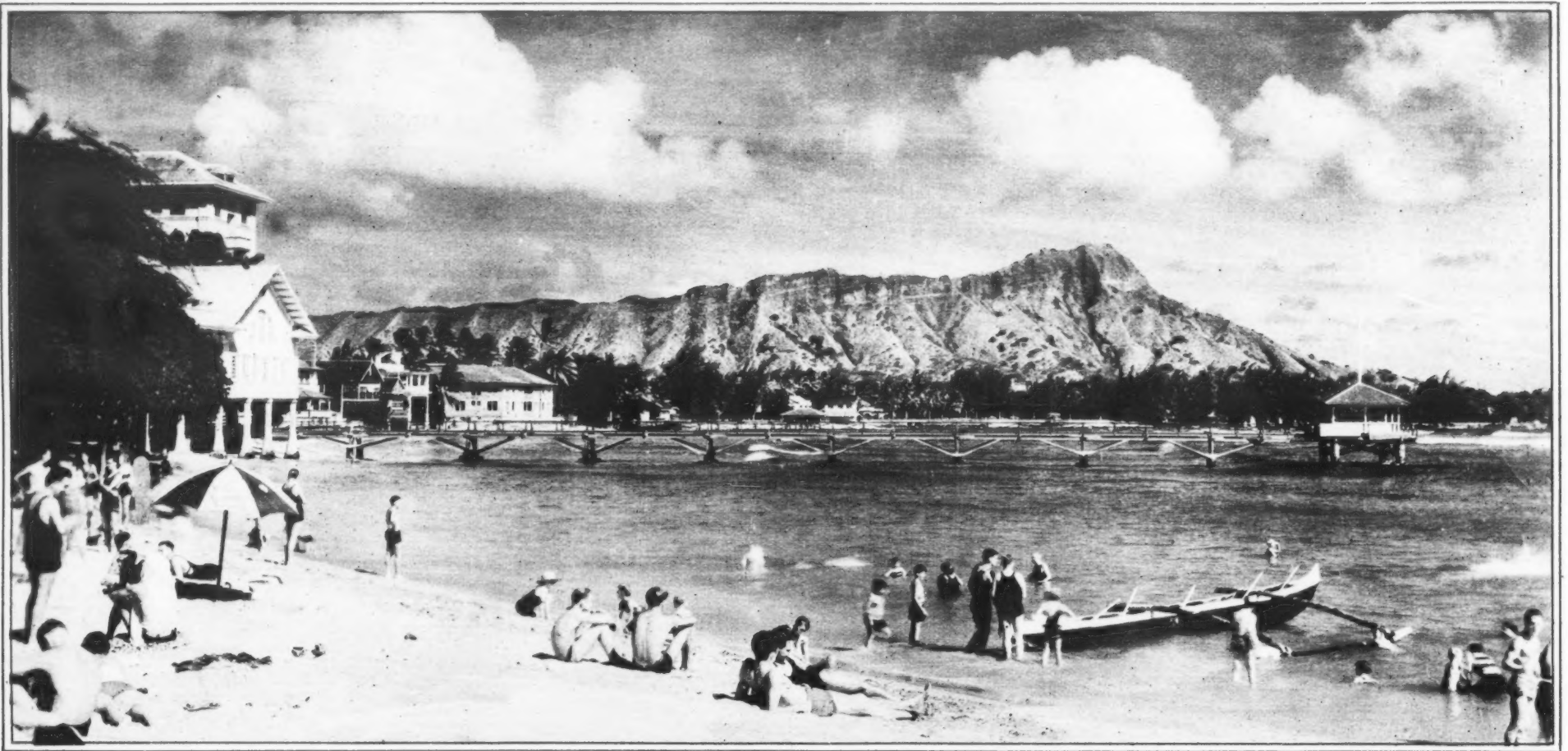
Sports or Town Suit Made of a Knitted Fabric in Gay or Sombre Color Combinations.



SHOE AND BAG ENSEMBLE

Both Are Featured in White or Beige With Striking Colors Such as Red, Blue and Green

In Beautiful Far Hawaii



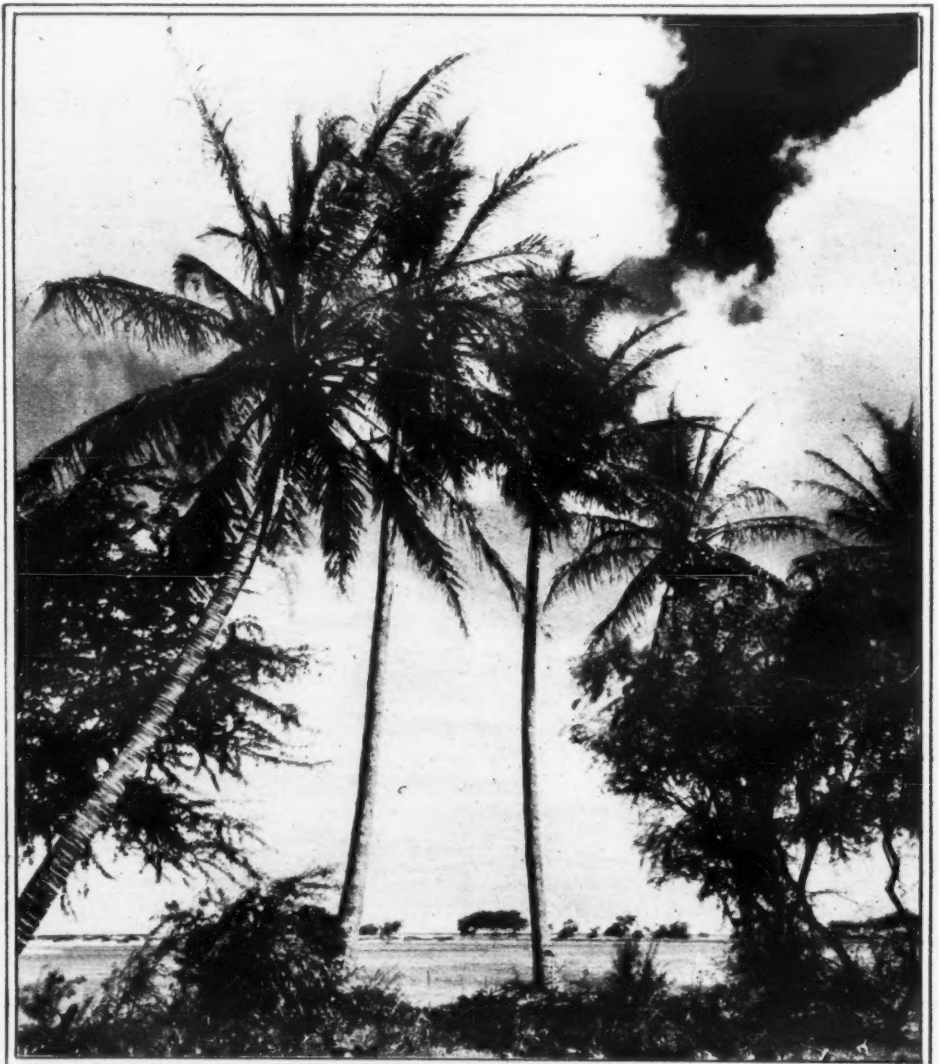
IN THE PARADISE OF THE PACIFIC
at Waikiki Beach, the Favorite Resort on the Outskirts of Honolulu.



WHEN THE WESTERING SUN
Sinks Toward the Far Horizon Off the Coast of Honolulu.



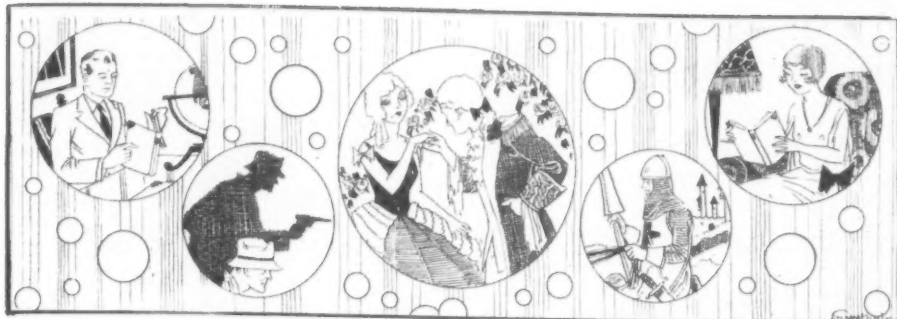
UNCLE SAM'S OFFICERS
in One of the Beautiful Gardens of Hawaii.



WHERE LANGUOROUS BREEZES
Woo the Smiling Earth in Our Far-Flung Island Possession.

*W*ITH a view to the convenience of travelers MID-WEEK PICTORIAL has arranged for a series of illustrated articles, descriptive of some of the more interesting and accessible foreign countries.

In connection with these articles MID-WEEK PICTORIAL has arranged to answer questions concerning travel which may be asked by its readers. Questions should be addressed to Travel Editor, MID-WEEK PICTORIAL, 229 West Forty-third Street, New York.



By J. W. Duffield

THEY STILL FALL IN LOVE. By Jesse Lynch Williams. New York: Charles Scribner's Sons. \$2.50.

IT IS A VERY clever and amusing story that Mr. Williams has given to us in his latest offering. If at times it seems to smack too much of the stage in its characters and situations, it is to be remembered that the author is a playwright as well as a novelist, and it is not strange that the technique of one medium should impinge on that of the other.

Harrison Cope is a young scientist ardently devoted to his profession. He privately thinks that girls are nuisances and that what is called love is only "a biological urge smeared over with sentimentality." He is not impressive in size or appearance and the consciousness of this has given him a sort of inferiority complex which he resists by a bluntness of speech that does not improve his quality as a social asset.



JESSE LYNCH WILLIAMS.

Much against his will, he finds himself a house guest at a party given by Evelyn Monteagle, a young heiress who is a flapper of the flappers and is constantly surrounded by a dizzy crowd of both sexes as careless of convention as herself. As her father is fabulously wealthy she has, naturally, many suitors, but has not engaged herself to any from a suspicion—a well grounded one—that they think more of her father's money than they do of herself.

For Evelyn is by no means a beauty, her chief defects being a too long nose and legs that need straightening.

ing. She is clever, however, though she professes to scoff at intellectual endeavor. The advent of young Cope with his reputation as a woman hater and a devotee of science prompts her to make a bet of fifty dollars with one of the young sprigs of the party that she will make Cope kiss her before the evening is over. She beguiles him into the garden and wins her bet, while a party of giggling conspirators watches from behind a hedge. Poor Cope, not knowing of the trick, is led on by Evelyn to consider himself engaged to her and she promptly informs her father to that effect.

Mr. Monteagle is delighted, for he thoroughly respects and admires the young scientist and thinks that the marriage will draw Evelyn from the dissipated crowd that he hates. Evelyn, however, is "spoofing" both her father and her alleged fiancé, for she has no real idea of marrying Cope, although despite herself she is growing to like him. Cope learns of the trick that has been played on him in the matter of the kiss and is furious. He berates Evelyn in the harshest terms, tells her that her legs are crooked and that her nose "makes him sick." Being in a canoe at the moment, she upsets it in revenge. Cope can not swim a stroke and Evelyn drags him to shore and rolls the water out of him, thus further increasing his humiliation by the proof of her athletic superiority.

He wants desperately to get out of the engagement but is still further entangled by Mr. Monteagle's publication of the betrothal. Frantic, he cuts the Gordian knot by disappearing, leaving Evelyn in the lurch. After all, he tells himself, he hates girls. He much prefers to study bugs and spiders—especially the latter.

Monteagle bears no malice toward Cope and agrees to finance an exploring expedition. Evelyn puts in to go along. From there on the ending is obvious. Various adventures draw the two young people together and their growing romance finds fruition in marriage. It is a well told and swiftly moving story.



(Bachrach.)
JOSEPH CARLETON BEAL,
Author of "Romances of Matilda."

The Book Outline

THE SIX BEST SELLERS.

Reported by Brentano's as having been most in demand during the last week:

THE BISHOP MURDER CASE. By S. S. Van Dine (Scribner). In which Philo Vance once more reveals his preternatural acumen.

THE TRUE HEART. By Sylvia Townsend Warner (Viking). A peasant girl finds entrance to a royal court.

EXPIATION. By Elizabeth (Doubleday, Doran). The widow of a man whom she had deceived and the complications brought by his will.

THE BRIDE'S HOUSE. By Dawn Powell (Brentano). All for love and the world well lost.

ROME HAUL. By W. D. Edmonds (Little, Brown). A robust story of life on the Erie Canal.

MAMBA'S DAUGHTERS. By Du Bose Heyward (Doubleday, Doran). Efforts of a negress to raise her granddaughter above her surroundings.



(Times Wide World Photos.)
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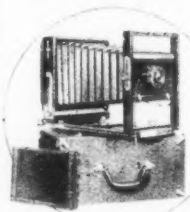
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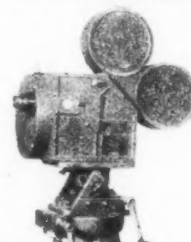
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INTERIOR DECORATION

A Few Notes and Comments on Modern Trends and Fancies

IN SPITE OF THE fact that the modern note is being exploited by manufacturers who see that quick profits may be reaped by creating designs that are merely eccentric, without any definite relation to basic modern art, there are notable exceptions in the field of new furniture, well-designed and in good taste and thoroughly suitable for the average American home. Of particular interest is the fact that leather has been revived as an upholstery material for modern chairs, and many of the best examples of modernistic furniture show unusual treatment of plain and novelty leathers to enhance simple lines.

For a long time leather upholstery has been specialized—for use in men's clubs, offices and generally rooms that are thoroughly masculine. But since European and American designers who are exponents of modern interior decoration have utilized leather in original ways, for small chairs, boudoir benches, graceful armchairs and sofas, even for the tops of tables, it has been demonstrated that leathers used in place of fabrics have a definite decorative value in this new art scheme.

leathers, preferably in plain grains like smooth calfskin or English Morocco, occasionally with cushions of a grained leather in the same color. The large sofas of the Chesterfield type are usually in plain leathers, but high colors like red, green or blue.

Huge leather cushions are important accessories in many modern rooms, used on the low couches without backs, or for hassocks and ottomans. They are circular or square, sometimes in groups of three hinged together, to be used together or unfolded on the couch, against the wall. These immense cushions are in calfskin or suede, in brilliant colors, or in neutral beige with appliques of plain and reptile grain calfskin in bright shades, to lend the greatest possible color interest to the room.

DECORATORS WITH established reputations for good taste as well as large department stores featuring interior decoration services have made much of the modern note, and with more and more homes being done in the new manner, this movement is gaining rapidly in importance. Fortunately it has passed



(Herbert—Courtesy of Lord & Taylor.)

THE TWENTIETH CENTURY DECORATIVE MANNER

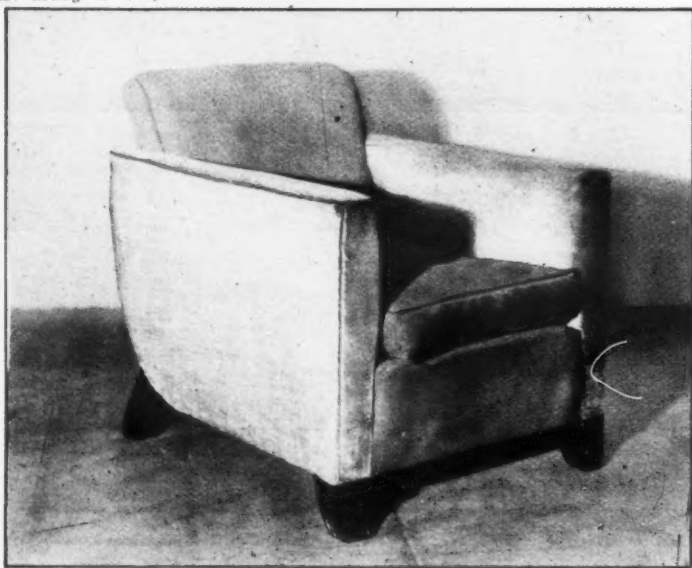
Is Illustrated by This Charming Corner of a Small Living Room. The Furniture Pieces Are in Highly Polished Lacquer and the Upholstery Is in Beige Suede.



(Eldredge—Courtesy R. H. Macy & Co.)

A MODERNIST CORNER GROUP

in a Living Room Includes a Palisander Bookcase With Inlay and Handles of Ivory; Pedestal Table, Similarly Inlaid; Reading Lamp and Comfortable Arm Chair, the Latter Upholstered in Blue Morocco Leather.



(Herbert—Courtesy of Lord & Taylor.)

TEMPTING TO RELAXATION.

Over-Stuffed Fireside Chair With the Arms Done in Plush While the Back, Seat and Loose Cushion Are in Suede. The Color Is a Pale Natural Beige.

Dining room chairs used with glass-topped tables are particularly successful with leather upholstery. In some cases the table too is covered with leather to match the chairs, and the thick glass tops the whole, for protection and added beauty. Typical examples, featured in New York exhibitions, are of such rare woods as Palisandre, lemon wood or zebra wood, as well as beautiful native American woods of unusual grain. The chairs of extremely simple line may have the seats alone or perhaps the entire solid seat and back upholstered in calfskin, suede or Morocco, in such bright shades as red, blue, green, yellow, as well as gray, beige or brown.

The large leather upholstery chair does not enter into this modern picture. In its place are compactly designed armchairs, low-slung for comfort, of excellent proportions, but not too large to be suitable for small apartments and small houses. These are in plain calfskin in neutral or bright shades, sometimes in combinations of plain and grained calf. There are also some beautiful chairs in brilliant red, green or blue Morocco, and others extremely modern in treatment, combining leopard grain, snakeskin grain or galuchat grain calfskin and plain leathers. As a general thing suede is used less often than the leathers of glazed or semi-glazed finish, which do not soil easily.

SMALL SOFAS with the proportions of the love seat, but more modern in line, are upholstered in these same



(Eldredge—Courtesy R. H. Macy & Co.)

A HUGE VELVET DIVAN

Beneath a Mirror and, in Addition, a Big Leather Arm Chair and Low Bookcase With Lamp Furnish Richly This End of a Living Room.

through the period when it was in danger because it was merely a fad, when odd shapes, geometric angles and furniture and accessories actually ugly even if bizarre and unusual were featured as modern art. The best period of modern art is still to come, as evidenced by the improvement over the first skyscraper designs and angular pieces displayed in this country, which have taken on a new suavity and distinction of line.

And it is worth noting that the newer designs put out by Continental exponents of modern art gain in distinction through the use of leather upholstery which carries the lines unbroken and by its intrinsic beauty lends richness to the whole. Used in place of fabrics, both plain and novelty grain leathers represent a highly desirable upholstery material for modern interiors.

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